

DEC 12 1921

"TANGLED TRAILS."

By Chas. E. Bartlett.

DEC 13 1921

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"TANGLED TRAILS."
BY CHAR. E. BARRETT.

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FADE IN..... NEAL HART PRODUCTIONS CO.,

Presents

NEAL HART

in

TANGLED TRAILS.....FADE OUT

FADE IN...

Story by.....CHARLES E. BARTLETT

...FADE OUT

FADE IN...

Photographed by.....JACOB BADARRACO

...FADE OUT

FADE IN...

Directed by.....CHARLES E. BARTLETT

...FADE OUT

FADE IN... (Foreword)

THE NORTHWEST — A LAND OF ROMANCE AND ADVENTURE.
THE ONLY LAW WAS THE SCARLET-COATED HORSEMEN,
WHOSE BEAT LIES FROM THE HUDSON BAY TO THE PACI-
FIC AND FROM THE AMERICAN BOUNDARY TO THE ARCTIC
SNOWS

.....FADE OUT

NOTE:- Double expose above foreword over extreme
long shot, showing miles of uninhabited
country resembling Canada.

Forswon

^{book}
The "Forswon" is a Land of Romance
and Adventure safeguarded
by Skill and Determination of Horsemen.
~~The~~ Known as the Royal Mounted.

FADE IN...(Foreword)

WITH ONLY ABOUT A THOUSAND MEN TO PATROL A
TERRITORY HALF THE SIZE OF EUROPE, THE
LAWLESS HAD FREE REIGN UNTIL THE COMING OF
THE MOUNTED

.....FADE OUT.

NOTE:- Double expose above foreword over close-up
of insignia of the Royal Northwest Mounted
Police, same as worn on collar of their
uniform which Neal has with him.

FADE IN..

SCENE 1....HILL COUNTRY

Semi long shot of Hill, taking miles of country.
As scene full on a Royal Northwest Mounted Po-
liceman in uniform rides over hill, coming to-
wards camera. He stops horse on top. (Choose
this shot to get beautiful silhouette). He hesi-
tates, looks around, starts horse, rides about
ten feet, stops, surveys country—lap dissolve
to semi close-up Rider and horse.

TITLE.....JACK BOREIN.

A SON OF THE PLAINS, WHO GAVE UP THE CAT-
TLE RANGES TO RIDE LAW AND ORDER ON THE
NORTHERN FRONTIER.

.....NEAL HART.

SCENE 2....HILL COUNTRY

Close-up of Jack registering his love of the big
outdoors. Smiling his admiration of the view he
is seeing, he slowly starts to pam. his head tak-
ing in the miles of scenery.

SCENE 3....HILL COUNTRY

Long Shot Panorama. Select for this shot, some beautiful scene, taking in miles of country showing the beauties of the Northwest Canada. This is the shot Jack sees in foregoing scene. Scene runs about five or eight feet.

SCENE 4....HILL COUNTRY

Close-up Jack as in scene 2, only his head is turned further away in direction he started in scene mentioned. He turns back and with a satisfied smile, looks down in direction his horses head. Calls smilingly "Pardner."

SCENE 5....HILL COUNTRY

Close-up horses head taken from rider's angle. Horse turns, looks up in Jack's direction.

(NOTE) This can be accomplished by piano wire and oats.

SCENE 6....HILL COUNTRY

Close-up of Jack, taken from angle horse would see him. He smiles and speaks title to horse:-

TITLE.....

"OLD PAL, WE'RE SURE LUCKY WE DON'T LIVE IN THE CITY."

Jack finishes speaking title, looks down at horse.

SCENE 7....HILL COUNTRY

Close-up of horse still looking up at Jack. If possible, have him nod head, getting over he agrees with him.

SCENE 8....HILL COUNTRY

Close-up of Jack, smiles, speaks title:-

TITLE..... "LOOK IT OVER, OLD PAL. IT'S SURE GOD'S COUNTRY TO ME."

As Jack finishes title, he watches horse.

SCENE 9....HILL COUNTRY

Semi close-up Jack and horse. Horse looks off, pricks up ears. Jack glances up in direction Horse is looking, turns back, pats horse on neck, gathers up reins and speaking to horse starts to ride out.

SCENE 10...HILL COUNTRY

Semi long shot. Jack laps action scene previous rides out scene disappears over hill and fade out on scenery.

....FADE OUT

**FADE IN...
TITLE.....**

THE CALL OF THE NORTH WAS ANSWERED BY MANY. SOME WITH THEIR HIDDEN PASTS SOUGHT SECLUSION IN THE SOLITUDES OF ITS WILDERNESS, OTHERS CAME TO FURTHER AN INTEREST OF ILL-GOTTEN GAIN.

....FADE OUT

(NOTE) Double expose above title over scenic shot.

FADE IN
SCENE 11...KINGSTON'S CABIN - EXTERIOR

Semi long shot taking in cabin, smoke coming from chimney at doorway is man about fifty years old, dressed as back woodsman, as characters of Northern Canada. Business ad. lib. Girl to side picture. Clean but very shabbily dressed. Hair hanging loosely down her back. She is gathering wood or business ad. lib. Lap dissolve to full figure shot of man.

TITLE..... ROBERT KINGSTON
A MAN OF MYSTERY.....

SCENE 12...EXTERIOR KINGSTON'S CABIN

Close-up Kingston. Turns looking in direction girl. Steps. Scowls.

SCENE 13...EXTERIOR KINGSTON'S CABIN

Semi long shot girl from Kingston's angle. She has back to camera, picking up wood, turns, faces camera, starts for door, suddenly turns, registers fear.

TITLE..... SALLY KINGSTON
HIS DAUGHTER, WHO HAS NEVER
KNOWN A MOTHER'S LOVE - A
VICTIM OF HER FATHER'S CHOS-
EN SECLUSION.....

SCENE 14...EXTERIOR KINGSTON'S CABIN

Close-up Sally looking at her father. Registers that she is afraid of him and anxiously watches

SCENE 14 Cont.

him, wondering what angers him.

SCENE 15... EXTERIOR KINGSTON'S CABIN

Close-up Kingston. He is looking direction Sally. Gruffly calls "what are you waiting for?"

SCENE 16... EXTERIOR KINGSTON'S CABIN

Semi close-up Sally. Registers she hears her father's command. Drops gaze. Exits his direction.

SCENE 17... EXTERIOR KINGSTON'S CABIN

Semi close-up Kingston looking direction Sally. Sally comes on, stops, looks up into father's face, registering anxiety. He, in anger upbraids her for being so slow. Sternly speaks title:-

TITLE..... "I'M GOING TO THE POST, YOU GET IN THERE."

Sally imploringly speaks title:-

TITLE..... "DAD, WHY DON'T YOU EVER TAKE ME?"

As Sally finishes title, Kingston gives start. Does not answer, looks away. Sally goes to plead with him, he turns, indicating he has heard enough, points to inside cabin. Sally drops her gaze, gives sigh, registers keen disappointment, slowly turns, goes inside, closes door. Kingston sees door shut, then exits out of scene.

SCENE 18...INTERIOR KINGSTON'S CABIN

Semi close-up Sally with her back to door, leaning heavily against same, head bowed. She is utterly dejected. Slowly raising her head, she drops wood; for a moment she rebels, starts to open door, thinks of her father's command, stops, business starts for center of room.

SCENE 19...INTERIOR KINGSTON'S CABIN

Long shot taking in full set. Sally lapping action scene previous, crosses to table, sinks sobbing.

SCENE 20...HILL COUNTRY

Semi long shot Jack coming towards camera, on easy lope exits past camera.

SCENE 21...EXTERIOR MINING SHAFT

Semi long shot taking in two men and horse. Horse has western saddle on. One character a smooth looking individual (the heavy). He is talking to miner type dressed as western miner. As scene runs about five feet, the miner threatens the smooth looking one.

SCENE 22...EXTERIOR MINING SHAFT

Semi close-up the two characters. (The miner type we call for casting purposes "Frank Barker." He is not introduced). The miner is in a rage and is heatedly telling the other character he is through if he does not come across with his pay.

TITLE..... PHIL LAWSON,
WHO OPERATED PHONY MINES AND
FLOATED THEM THROUGH HIS CLI-
ENTS IN THE EAST.....

SCENE 23...EXTERIOR MINING SHAFT

Close-up of Lawson. (He is smooth looking character in semi dress of east and west, but neat. A man that could mix with good class of people.) He is looking down at the miner. His face set and stern, and registers in every line that he is a polished crook. He does not speak.

SCENE 24...EXTERIOR MINING SHAFT

Semi close-up Barker and Lawson. Barker still talking. Lawson stops him, telling him to "shut up" and pointing his finger at him, speaks title:-

TITLE..... "WHEN I ~~GET~~ ^{RETURN} BACK FROM NEW YORK, YOU'LL GET YOUR MONEY."

As Lawson finishes title, he starts direct on his horse. Barker stops him and in a threatening manner, speaks title:-

TITLE..... "I WANT MY PAY! YOU MAY NEVER GET BACK."

As title is finished, Lawson's eyes narrow down and he asks title:-

TITLE..... "WHY?"

Barker comes right back at him, speaks title:-

TITLE..... "WHY? WHEN YOUR FRIENDS LEARN YOUR MINES ARE FAKES, THEN! IT'S THE PENNITURY FOR YOU."

As Barker finishes title, Lawson in a rage springs at him.

SCENE 25...EXTERIOR MINING SHAFT

Semi long shot Lawson and Barker lap action scene previous. Start fighting. Run fight about ten feet.

SCENE 26...HILL TRAIL

Long shot cowboy with big coat and shaps on, is riding towards camera. Cut this scene in action with rider in far background coming towards camera.

SCENE 27...EXTERIOR MINING SHAFT

Semi long shot Lawson and Barker fighting. They clinch, go to ground struggling.

SCENE 28...EXTERIOR HILL TRAIL

Long shot using same set up as scene 26. Cowboy riding towards camera - this about five-foot flash.

SCENE 29...EXTERIOR MINING SHAFT

Semi close-up Lawson and Barker in clinch on the ground. Lawson is drawing his six-shooter, gets it out. Barker grabs his wrist forcing gun upwards. It explodes in that direction.

SCENE 30...HILL TRAIL

Semi long shot. Same set up as scene 28. Cowboy discovered on, suddenly reigns in horse, registers he heard shot, looks, sees.

SCENE 31...EXTERIOR MINING SHAFT

Semi long shot shooting thru Iris. Lawson struggling to get gun free, staggers to feet. Barker gets up with him still holding on to Lawson. Lawson jerks gun arm free, hits Barker with same. Barker releasing hold, staggers, falls down and disappears down the hole of the mining shaft. Lawson starts for horse.

SCENE 32...HILL TRAIL

Semi close-up cowboy. Whips out scene direction mining shaft.

SCENE 33...EXTERIOR MINING SHAFT

S.L.S. taking in cowboy and Lawson. Lawson mounting rides out scene. Cowboy rides up to shaft, dismounts, goes to shaft, looks down.

SCENE 34...EXTERIOR MINING SHAFT

S.C.U. cowboy shrinks back, registers horror at what he sees. Turns, starts direction horse.

SCENE 35...EXTERIOR MINING SHAFT

S.L.S. cowboy laps action scene previous, gets horse, mounts, exits in different direction from one Lawson had taken. This scene all fast action.

SCENE 36...EXTERIOR ROYAL NORTH WEST MOUNTED POLICE STATION

S.L.S. taking in full building. Over the door is sign reading "R.N.W.M.POLICE." A few characters walk by as Jack rides up, dismounts, enters station.

SCENE 37...TRAIL

S.L.S. Lawson rides thru scene, showing and registering he is making getaway as fast as possible.

SCENE 38...TRAIL

S.L.S. Cowboy riding hard, goes through scene.

SCENE 39...INTERIOR N.W.M.P. STATION

L.S. taking in Inspector and Jack. Jack is leisurely reading magazine. Inspector reading his mail. Has letter, finishes reading, picks up long official looking envelope from pile of his mail, opens it, starts to read, registers something important. Calls Jack's attention to it, hands Jack the letter. Jack takes letter. Starts to read.

INSERT LETTER

IN YOUR VICINITY A WORTHLESS MINE IS BEING OPERATED AND STOCK BEING SOLD. ARREST AND HOLD OWNER PENDING INVESTIGATION.

VERY TRULY YOURS,

Jack finishing letter, hands back same to the Inspector. The Inspector takes letter and indicating same, asks Jack if he knows anything about the mine. Jack shakes head "No." Inspector leans over, starts to give Jack instructions. Jack rises, listening.

SCENE 40...EXTERIOR N.W.M.P. STATION

S.L.S. cowboy hurriedly rides up, dismounts, runs into the Police Station.

SCENE 41...INTERIOR POLICE STATION

L.S. taking in full set. Jack is about to leave suddenly stops. He and Inspector look towards door. Cowboy enters from back camera, runs to Inspector hurriedly starts to talk.

SCENE 42...INTERIOR POLICE STATION

Semi close-up of group. Cowboy talking, speaks title:-

TITLE.....

"THE EASTERNER THAT OWNS A MINE ON OWL CREEK KNOCKED A MAN DOWN THE SHAFT. I THINK HE KILLED HIM."

SCENE 43...INTERIOR POLICE STATION

S.C.U. Jack and Inspector. They turn, look at each other, then both turn, Their gaze back to cowboy. Inspector starts to speak:-

SCENE 44...INTERIOR POLICE STATION

S.C.U. Jack, Inspector and cowboy. Inspector laps action previous scene, speaking to cowboy, says "Where did he go?" Cowboy indicating with his hand, the direction border, speaks title:-

TITLE.....

"HE HEADED FOR THE BORDER AND RODE LIKE HELL!"

Jack and Inspector glance at each other. Inspector dismisses cowboy who exits, then turns to Jack, speaks title:-

TITLE.....

"THAT SOUNDS LIKE THE MAN THE LETTER ASKED US TO INVESTIGATE."

As Inspector finishes title, Jack nods that he thinks it is Inspector, Speaks title:-

TITLE.....

"GET HIM. IF YOU LOCATE HIM ACROSS THE BORDER, HAVE AUTHORITIES ARREST HIM. I'LL ARRANGE EXTRADITION PAPERS."

SCENE 44 CONT.

....As Inspector finishes title, Jack nods speaking "very well, sir." Inspector tells Jack he will give him expense money, sits down, starts to write check.

SCENE 45...INTERIOR POLICE STATION

Close-up Jack looking down at Inspector.

SCENE 46...INTERIOR POLICE STATION

S.C.U. Jack and Inspector. Inspector finishing signing check, hands Jack check, speaks title:-

TITLE.....

"TAKE CIVILIAN CLOTHES. YOU MAY NEED THEM."

As Inspector finishes title, Jack says :- "Is that all, sir?" Inspector says "That's all." Jack salutes inspector, returns same. Jack exits.

SCENE 47...TRAIL

S.L.S. Flash Lawson riding hard through scene.

SCENE 48...EXTERIOR POLICE STATION

S.L.S. Jack comes out station, mounts, rides out scene.

SCENE 49...EXTERIOR MINING SHAFT

S.C.U. shooting down mining shaft, lap dissolve to bottom of shaft, showing the Barker, reviving his face, full of blood. Effect of cut on head.

SCENE 50...TRAIL

S.L.S. Flash of Lawson riding hard, goes through scene.

SCENE 51...TRAIL

S.L.S. Flash of Jack riding hard, goes through scene

SCENE 52...SIDE PERPENDICULAR BANK

S.C.U. Barker very weak is pulling himself up by grabbing projecting rock. This is presumably the interior of the mine shaft and Barker is working his way to the top.

NOTE:- This effect can be gotten over by holding a flat on each side of him and photographing scene with soft Iris through silk.

SCENE 53...TRAIL

S.L.S. Flash Lawson riding hard through scene.

SCENE 54...EXTERIOR MINING SHAFT

S.L.S. Jack rides up, dismounts. Starts to examine tracks, looking for evidence.

SCENE 55...SIDE PERPENDICULAR BANK

S.C.U. Barker climbing. Rock pulls loose, he is hanging by one hand. Starts to call, yelling for help.

SCENE 56...EXTERIOR MINING SHAFT

S.C.U. Jack registers he hears call, starts out scene

SCENE 57...EXTERIOR MINING SHAFT

S.L.S. Jack laps action last part scene previous, runs to mouth shaft, gets down on knees, starts to reach down.

SCENE 58...SIDE PERPENDICULAR BANK

S.C.U. Barker struggling to hold on. Jack's arm comes into scene, grabs Barker's arm and starts to pull him up.

SCENE 59...EXTERIOR MINING SHAFT

S.L.S. Jack pulls Barker out of shaft and places him comfortably by same, starts to question him.

SCENE 60...EXTERIOR MINING SHAFT

S.C.U. Jack and Barker. Jack questions him in regards to whether he knows the man who hit him. Barker tells him, speaks title:-

TITLE.....

"YES I KNOW HIM BUT I DIDN'T KNOW WHEN HE BROUGHT ME FROM NEW YORK HE WAS SELLING WORTHLESS MINING STOCK."

Jack speaking, asks what's his name. Barker answering, speaks title -

TITLE.....

"PHIL LAWSON HIS NAME. HE HAS AN OFFICE IN OXFORD BUILDING IN NEW YORK CITY."

Jack registers he memorizes address and name goes to help him up.

SCENE 61...EXTERIOR MINING SHAFT

S.L.S. Jack and Barker goes to horse. Jack starts to put him up. Barker stops him, refusing and protesting, speaks

SCENE 62...EXTERIOR MINING SHAFT

S.C.U. Jack and Barker. Barker speaks title:-

TITLE.....

"IF YOU WANT TO HELP ME GET THAT MAN— I CAN MAKE IT HOME ALONE."

As he finishes title, Jack pats him on back, starts for horse.

SCENE 63...EXTERIOR MINING SHAFT

S.L.S. Jack laps action previous scene, mounts horse, rides out. Barker watches him, then staggers out of scene. Iris out.

SCENE 64.

IRIS IN

EXTERIOR RAILROAD STATION - LONG SHOT AS SCENE OPENS -

Train is just pulling out - - Lawson rides madly on, dismounts looks all around, then jumps on train near tail end letting his horse run wild - Lawson can be seen to smile as the train takes him out of picture

CUT

65.

INTERIOR KINGSTON'S CABIN - LONG SHOT -

Milly has stopped crying, the wood is in its place - She has been reading-books are discovered on table - one open bottom side up - Milly discovered filling tea-kettle - As she drains bucket she exits toward stream putting rap over her shoulders

CUT

66.

EXTERIOR WOODED SPOT -

Jack enters from back ground and exits past camera in wild ride -

67.

EXTERIOR STREAM MED. LONG SHOT -

Milly enters, is about to dip bucket in stream when she sees something

CUT

68.

EXTERIOR WOODS - SHOOTING ACROSS STREAM -

Jack in his wild ride comes diagonally from B.G. to stream as the horse gets about midway across - he turns a summer salt with a splash - both Jack and horse turn over and over,

69.

EXTERIOR STREAM - CLOSE UP MILLY - She shudders -

70.

EXTERIOR STREAM MED. LONG SHOT - JACK AND HORSE -

Horse has Jack's extra change of clothes tied behind saddle - Jack staggers to bank and falls

CUT

71.

EXTERIOR STREAM - MED. CLOSE UP MILLY -

She looks from Jack in direction of cabin thinks - (Bus) starts to go stops (Bus.) finally exits -

72. EXTERIOR STREAM - MED. CLOSE UP - JACK GETS TO FEET
Starts for horse feeling of arm.
73. EXTERIOR STREAM - MED. LONG SHOT - LAP JACK'S ACTION FROM PREVIOUS SCENE.
As Jack starts for horse, he falls - As Milly enters, and crossing to him, helps him into a sitting position
CUT
74. EXTERIOR STREAM - CLOSE UP MILLY AND JACK -
Jack very weak realizing some one is helping him, looks slowly toward Milly who smiles
CUT
75. EXTERIOR STREAM - BIG. CLOSE UP -
Jack blinks his eyes as he tries to clear his vision
CUT
76. EXTERIOR STREAM - BIG CLOSE UP - Milly out of focus.
As she slowly comes into focus she has a big broad smile
CUT
(Note this, and the previous 2 scenes to be made twice, once as D - exposure.)
77. EXTERIOR STREAM CLOSE UP JACK & MILLY.
As his vision has cleared, and seeing her smiling at him, he breaks into a smile, she tells him she saw the accident and trusts he isn't badly hurt, as she talks he remembers his mission and tries to rise, she assists him
CUT
78. EXTERIOR STREAM - MED. LONG SHOT - HORSE DISCOVERED ON F.G. - LAP ACTION OF PREVIOUS SCENE *
Milly helps Jack to his feet as they start for horse - he feels of arm registers great pain - they stop by horse on F.G. blood can be seen running down hand from coat sleeve - Jack becomes faint - Milly realizing he is too weak to let start out on his horse alone, she half drags half carries him toward cabin - Jack's horse follows -
CUT

79. EXTERIOR OPEN COUNTRY NEAR CABIN - LONG SHOT.
Barker staggers toward cabin in B. G.
CUT
80. EXTERIOR KINGSTON'S CABIN - MED. LONG SHOT
Milly and Jack enter followed by horse - Milly having a hard time,
but manages to get Jack inside as they enter cabin
CUT
81. INTERIOR KINGSTON'S CABIN - LONG SHOT
Milly and Jack enter - Milly kicks door shut and helps Jack thru door
leading into her fathers bed-room - as they start thru door
CUT
82. INTERIOR BED-ROOM - LONG SHOT.
As scene opens Milly and Jack enter - She helps him to bed where he
sinks exhausted, as she helps him take his coat off he faints
CUT
83. INTERIOR KINGSTON'S BED ROOM - MED. CLOSE UP. MILLY AND JACK.
Milly finally gets his coat off - seeing the stained shirt sleeve, she
rips his sleeve from the wrist disclosing an ugly flesh wound just above
the elbow - she looks all around bewildered
CUT
84. INTERIOR KINGSTON'S BED ROOM - LONG SHOT -
Milly looking around room not knowing what to do starts to speak to Jack -
seeing him unconscious she gets up runs to window looks out - goes back
to bed sits down picks up Jack's coat holds it on lap plays with buttons -
looks at Jack - finally takes his hand starts to rub it - releases it
then takes good look at Jack - seeing him breath turns toward camera
smiles then sobers finally thinking of something - looks toward kitchen
back to Jack's arm - then exits to kitchen with coat
CUT
85. INTERIOR KINGSTON'S LIVING ROOM AND KITCHEN - LONG SHOT.
Milly enters crosses to stove - places coat on bench pours hot water
from kettle in wash pan takes vaseline from small shelf picks up towel
and water and exits
CUT

86. INTERIOR KINGSTON'S BED ROOM - CLOSE UP - JACK IN SAME POSITION*
As Milly enters she tears Jack's sleeve off to use as bandage as she starts to bath wound
CUT
87. EXTERIOR WOODS -
Milly's father comes from B. G. and exits past camera - his horse is loaded down with provisions.
88. INTERIOR KINGSTON'S BED ROOM - CLOSE UP MILLY AND JACK.
She has finished bandaging his arm - makes him comfortable and exits with wash basin.
89. INTERIOR LIVING ROOM AND KITCHEN - MED. CLOSE UP NEAR STOVE.
Milly comes on with basin places it on bench misses bucket - remembers leaving it by stream - feeling the need of a rap takes Jack's coat putting it over her shoulders exits -
90. EXTERIOR WOODS -
Kingston rides past camera.
91. EXTERIOR STREAM -
Milly discovered picks up bucket and exits.
92. EXTERIOR CABIN - MED. CLOSE UP
Barkers staggers on and falls near porch -
CUT
93. INTERIOR KINGSTON'S BED ROOM - CLOSE UP
Jack opens and blinks eyes sees bandage - (Bus) then feels of head - hears something
CUT

94. INTERIOR KINGSTON'S LIVING ROOM - LONG SHOT.
Milly enters with bucket placing it on bench - fills dipper and exits-

95. INTERIOR KINGSTON'S BED ROOM - MED LONG SHOT - JACK DISCOVERED
WATCHING MILLY AS SHE ENTERS
She pauses just a second as she sees him - crossing to him she sits
and helps him drink - He thanks her - asks -

TITLE "TO WHOM AM I INDEBTED FOR THIS KINDNESS?"

96. INTERIOR KINGSTON'S BED ROOM - CLOSE UP MILLY AND JACK.
As he finishes insert she answers.

TITLE "MY NAME IS MILDRED KINGSTON - DAD CALLS ME MILLY!"

Back to scene as Milly finishes insert - Jack sizing her up says -

TITLE "WELL THANK'S MILLY! YOU LOOK AWFULLY NICE IN THAT UNIFORM!"

Back to scene as Jack finishes title- Milly becomes confused looks
at the coat then to dipper and quickly exits - Jack smiles after her -

97. INTERIOR KITCHEN - MED. LONG SHOT, NEAR STOVE.
Milly enters hanging up dipper sees herself in mirror - straightens
up - carries coat looks at herself side-wise - suddenly thinks -
looks off then calls - "say" -

CUT

98. INTERIOR KINGSTON'S BED ROOM - CLOSE UP JACK.
As he hears he answers "Yes"

CUT

99. INTERIOR KITCHEN - CLOSE UP MILLY -
Who asks - "What's your name?"
100. INTERIOR KINGSTON'S BED ROOM - CLOSE UP JACK.
Who hears smiles and answers - "JACK"
101. INTERIOR KITCHEN - CLOSE UP MILLY
Who hear's and repeats "JACK" - thinks then smiles - thinks a moment
then sobers - looking toward bed-room - she takes off coat and exits.
102. INTERIOR KINGSTON'S BED ROOM - MED. CLOSE UP JACK.
Milly enters with Jack's coat places it on back of chair, sits looking
at Jack worried he sees it questions her - she says -
- TITLE "WELL JACK - DAD WILL BE MAD WHEN HE FINDS YOU HERE!" HE DOESN'T
LIKE STRANGERS!"
- Back to scene as Milly finishes title - Jack reassures her everything
will be alright, as the "red coats" should always be looked upon as
friends - as they talk CUT
103. EXTERIOR KINGSTON'S CABIN - LONG SHOT SHOOTING TOWARD SHED OR BARN.
Jack's horse discovered - Kingston seen riding toward cabin - as he
gets well into picture he stops
CUT
- 104/ EXTERIOR NEAR BARN - CLOSE UP KINGSTON ON HORSE.
He looks toward cabin.
105. EXTERIOR CABIN LONG SHOT FROM KINGSTON'S ANGLE.
Flash cabin and Jack's horse.
CUT

106. EXTERIOR NEAR BARN - MED. CLOSE UP -
Kingston registers anger at the thought of a visitor being present during his absence - she spurs his horse out of scene.
107. INTERIOR KINGSTON'S BED ROOM - MED. CLOSE UP JACK AND MILLY.
As they talk - Milly hears something - gives a start quickly exits -
Jack seeing her frightened looks - shakes his head in sympathy with her
CUT
108. EXTERIOR CABIN - MED. LONG SHOT - JACK'S HORSE DISCOVERED FACING KINGSTON
As he rapidly enters dismounts pauses at door long enough to draw gun- then bursts in
CUT
109. INTERIOR LIVING ROOM AND KITCHEN - MILLY DISCOVERED READING AS DOOR FLIES OPEN AND HER FATHER ENTERS -
Seeing only his daughter - he glances around and speaks nodding toward the new horse - whose horse is that? - Milly after a frightened pause speaks -
- TITLE "WHY THATS JACK'S HORSE!"
110. INTERIOR OF LIVING ROOM AND KITCHEN - CLOSE UP OF MILLY AND HER FATHER.
As she finishes title he starts to look around
CUT
111. INTERIOR LIVING ROOM - CLOSE UP KINGSTON -
As he looks around he gives a quick start and looks toward his bedroom
CUT
112. INTERIOR KINGSTON'S BED ROOM - CLOSE UP JACK.
looking toward living room
CUT

113. INTERIOR LIVING ROOM - MED. CLOSE UP MILLY AND FATHER.
He is still looking toward his bedroom - Milly watching him nervously - finally as he makes a start she rushes ahead of him and enters Bedroom - closely followed Kingston
CUT
114. INTERIOR KINGSTON'S BED ROOM - LONG SHOT JACK DISCOVERED AS SCENE OPENS.
Milly rushes in and covers Jack - just as her father enters - he stops - gun still in hand - Milly starts to plead -
CUT
115. INTERIOR KINGSTON'S BED ROOM - CLOSE UP -
Kingston's hard stern face as he glares at Jack.
CUT
116. INTERIOR KINGSTON'S BED ROOM - CLOSE UP JACK -
who smiles at him - Panoram from Jack to his coat on chair -
CUT
117. INTERIOR KINGSTON'S BED ROOM - MED. LONG SHOT TAKING IN THE GROUP.
Milly pleading tears are in her eyes she is explaining when her father with a half smile putting up his gun - comes closer and speaks -
- TITLE MA LITTLE ACCIDENT! WELL I ASK YOUR PARDON SIR, MILLY
UNPACK MY HORSE AND WE'LL SEE WHAT CAN BE DONE."
118. INTERIOR KINGSTON'S BED ROOM - MED. CLOSE OF THREE -
As Kingston finishes title Milly runs to her father grabs him around the neck and kisses him once or twice and hurriedly exits - Kingston agast starts - looks after Milly with an air of "what's come over the gal" - looking at Jack sits and examines his arm -
CUT
119. EXTERIOR KINGSTON'S CABIN -
The ~~sun~~(s) horses discovered - Milly comes out - hugs Jack's horse runs to her father's pets him and starts to unpack
CUT

120. INTERIOR KINGSTON'S BED ROOM - MED. CLOSE UP OF KINGSTON & JACK.
Kingston still looking at arm says its as good a job as he could have done - as Jack starts to tell him how it happened
FADE OUT
121. FADE IN
LONG SHOT OF WOODS - Lap dissolve into Close Up of owl on limb of tree or Coyote howling at the moon
CUT
122. INTERIOR KINGSTON'S BED ROOM - CLOSE UP JACK ASLEEP -
The moonlight streaming across the bed - suddenly with a start - he wakes and rises into a sitting position - looking out of window at the twinkling stars - He rubs his arm with still pains as he listens
CUT
123. EXTERIOR WOODS - Close Up of Hoot Owl or Coyote
CUT
124. INTERIOR KINGSTON'S BED ROOM - Close Up Jack still listening -
Takes note book and pencil from coat pocket, and writes short note finishes starts to dress -
125. EXTERIOR KINGSTON'S SHED - Close Up Jack's horse whinies
CUT
126. INTERIOR KINGSTON'S BED ROOM - Med. Long Shot JACK dressed.
hears horse smiles takes note and softly exits -
127. INTERIOR KINGSTON'S LIVING ROOM - Long Shot -
Jack comes from Bed room - sees Kingston asleep

128. INTERIOR KINGSTON'S LIVING ROOM - Close Up - Kingston asleep on small
cot or lounge -
OUT
129. INTERIOR KINGSTON'S LIVING ROOM - Med. Close Up -
Jack quietly goes to Millie's door and fastens note on nail over
calendar or in crack and tiptoes out of scene.
130. EXTERIOR KINGSTON'S CABIN -
Jack comes out and quietly exits -
131. EXTERIOR LONG SHOT - RAILROAD -
Picturesque spot - flash of train crossing thru picture.
132. EXTERIOR KINGSTON'S CABIN - LONG SHOT Jack discovered by horse -
Finishes cinching - mounts and looks toward cabin as he rides slowly
out of scene.
133. INTERIOR MILLY'S BED ROOM - Close Up - Milly sleeping with a happy
smile on her face.
134. EXTERIOR WOOD'S SHOOTING TOWARD B.G. -
A lone horses trail can be seen in the snow - Jack enters from back of
camera looking back rides out along trail
FADE OUT
135. FADE IN (Early dawn)
Long Shot of Railroad Station -
Jack enters dismounts runs around corner of station
CUT
136. EXTERIOR STATION WINDOW - MED. CLOSE UP
Station master discovered as Jack enters and question him - man speaks-

TITLE

"A MAN BOARDED THE TRAIN LATE YESTERDAY LEAVING HIS HORSE BEHIND"

Back to scene as Man speaks title - Jack asks when the next train leaves
Man answers -

TITLE

"THE NEXT TRAIN LEAVES IN TWENTY MINUTES!"

Back to scene as man finishes title Jack thanks him and exits on run.

137.

EXTERIOR STATION - MED. LONG SHOT. - JACK'S HORSE DISCOVERED.
Jack enters on run mounts horse wheels and rides rapidly out.

138.

INTERIOR KINGSTON'S LIVING ROOM - Long Shot Kingston discovered building fire.
Millies door is closed showing note - Jack's door partly open - as Kingston lights fire
CUT

139.

EXTERIOR TRADING POST - Med. Long Shot.
One or two men pass as Jack rides rapidly in dismounts putting reins over post - he takes clothes from back of saddle and hurriedly enters
CUT

140.

INTERIOR TRADING POST - Long Shot.
John Granger discovered talking or waiting on man or two as Jack enters goes to Granger and speaks.

141.

INTERIOR POST MED CLOSE UP - JACK AND GRANGER.
Jack motions to clothes, after the heart greeting, saying he would like to change - Granger points to door under balcony at rear - Jack exits on run - Granger and men watch after him.

142.	<p><u>INTERIOR KINGSTON'S LIVING ROOM - MED. LONG SHOT -</u> Kingston discovered at stove placing coffee pot - He looks toward room occupied by Jack crosses to door -</p>
143.	<p><u>INTERIOR KINGSTON'S LIVING ROOM -</u> Close Up door shutting toward bed- Kingston enters pushing open door - He steps in seeing empty room he turns facing camera thinks - shakes head puzzled and exits past camera.</p>
144.	<p><u>INTERIOR KINGSTON'S LIVING ROOM -</u> Med. Close Up - shooting Milly's room- Kingston enters puzzled stops, thinks, then starts toward Millies door stops as he sees note, takes it from door and reads -</p>
INSERT:	<p>- of note- THANKS FOR YOUR HOSPITALITY WILL PAY MY RESPECTS LATER. Gratefully yours, Corp. Jack Borien R.N.W.M.P.</p> <p>Back to scene as Kingston finishes note he thinks then calls "OH MILLY"</p>
145.	<p><u>INTERIOR MILLY'S ROOM - Med. Long Shot -</u> Milly discovered dressed and combing her hair - hearing father, she answers "Just a Minute Dad" - and resumes her toilet OUT</p>
146.	<p><u>INTERIOR KINGSTON'S LIVING ROOM -</u> Long Shot. Kingston discovered by fire place - looks again at note and crumpling it up drops it on fire and exits to feed horse.</p>
147.	<p><u>INTERIOR TRADING POST -</u> Med. Long Shot - Men and Granger discovered as Jack comes out of back room in civilian clothes - he comes to Granger and speaks -</p>
TITLE	<p>"IF YOU DON'T MIND, I'LL LEAVE MY HORSE AND UNIFORM WITH YOU AWHILE?"</p>

148. INTERIOR TRADING POST - Close Up. Granger, Men and Jack -

As he finishes title - Granger says "Sure enough Jack" anything else
I can do for you? Jack shakes head thanks him and exits on the run
CUT

149. INTERIOR KINGSTON'S LIVING ROOM - Long shot Milly comes out of her room
with a smile looks around seeing open door starts toward it
CUT

150. INTERIOR KINGSTON'S LIVING ROOM - Close Up Door
Milly comes to side of door smiling she knocks on wall saying "Good
Morning" not getting a reply she sobers - speaks again "louder" listens
then slowly looks in finding him gone - looks in direction of barn,
smiles and exits -

151. EXTERIOR STATION - Long Shot Train discovered -

152. EXTERIOR ENGINE - Med. Close Up - whistle blowing.

153. EXTERIOR STATION * MED. LONG SHOT - train starts out.
Jack enters on the run crawls over observation railing, waves to station
master and by standers who return same as Jack enters car
CUT

154. EXTERIOR KINGSTON'S CABIN - Med. Close Up -Milly and father discovered-
Father in answer to Milly's question, upbraids her for being inquisitive
enough to even inquiry about a total stranger, leaving he her starts
toward barn - Milly looks off in direction Jack took sadly enters cabin

155. INTERIOR OBSERVATION CAR - Close Up.
Jack seated at window rubbing his arm and gazing out at the passing
scenery day dreaming -
FADEOUT-

Take shot of pretty sunset for time period -

156. FADE IN -
LONG SHOT OF NEW YORK SKY SCRAPERS AND LAP DISSOLVE INTO MED. LONG SHOT.
OF PENN. STATION.
Through the traffic Jack can be seen making his way toward camera nearly
being run down - he receives a bawl out from the traffic cop - stopping
on F. G. he looks around and exits -
CUT

157. LONG SHOT OF LARGE OFFICE BUILDING
Lap dissolve into hall corridor at name on door

ELDERADO MINE AND MILLING COM.

1936

ENTRANCE

158. Lap dissolve into long shot of Lawson's private office - Lawson in neat
business suit is discovered talking with man of his same caliber, who
is apparently giving him some good advice
CUT

158. INTERIOR LAWSON'S PRIVATE OFFICE - Close Up Lawson and Man.
As man talks - Lawson laughs heartily man sobers at the open insult
CUT

159. INTERIOR LAWSON'S OUTER OFFICE - MED. LONG SHOT -
Girl discovered at desk working hears laugh looks up
CUT

~~TITLE.~~ BLANCHE HALL LAWSON'S PRIVATE SECRETARY.

160. INTERIOR LAWSON'S OUTER OFFICE - Close Up
Blanche looking toward private office registers impatience looks at clock
on desk.

161. CLOSE UP CLOCK TIME SHOWS 5:35

162. INTERIOR LAWSON'S OUTER OFFICE
Blance with a look of disgust toward Lawson resumes work
CUT

163. INTERIOR LAWSON'S PRIVATE OFFICE - Close Up. Lawson & Man.
Lawson still smiling says "Your all wrong Mason" - Mason speaks.

TITLE
"WRONG AM I? WELL RIGHT NOW THERE IS A DETECTIVE ON YOUR
TRAIL, AND I'M GLAD I HAVEN'T SOLD ANY OF YOUR WORTHLESS
STOCK."

Back to scene as Man speaks insert - Lawson smiles and speaks.

TITLE
"I DON'T BELIEVE IT. EVEN SO, MY BOOKS WILL PROVE THAT I
HAVE USED THE MONEY FOR THE MINE DEVELOPMENT!"

Back to scene as Lawson finishes - man speaks with a sneer -

TITLE
Same old tricks - Some Day Murdock - They'll get you good?

164. INTERIOR PRIVATE OFFICE - MED. LONG SHOT -
As man finishes Lawson quickly says - shh- looking toward outer office -
not so loud - man says, take your own chances as for me - I'll make mine
legitimately from now on - As he rises Lawson pleads with him, but man
shakes head, and saying good luck exits, Lawson aggrry starts looking for
a letter
CUT

165. EXTERIOR STREET - MED. CLOSE UP -
Jack enters stops man and inquiries about the Oxford Building - Man
directs him and he exits.

166. INTERIOR LAWSON'S PRIVATE OFFICE - Close Up.
Lawson finds letter glances at it gets phone and calls number
CUT

167. INTERIOR LAWSON'S OUTER OFFICE - Close Up.
Blanche becoming nervous looks at clock then lifts receiver from phone
hears something - (not meaning to be an eaves dropper) she hears this
much
CUT

168. INTERIOR LAWSON'S P.O. - Close Up.
Lawson with letter talking finally he says -

TITLE "DUGANS DEN ON THE BOWERY, I'LL MEET YOU THERE AT 7:30
TOMORROW NIGHT AND -

Back to scene as Lawsons talks
CUT

169. INTERIOR LAWSON'S OUTER OFFICE - Close Up.
She hears that much of his conversation and hangs up - looks at clock
and sighs resumes her work
CUT

170. EXTERIOR STREET - Med. Long Shot.
Jack passes thru scene.

171. INTERIOR LAWSON'S PRIVATE OFFICE - Close Up.
Lawson says good-bye and hangs up - folding letter he places it in
pocket
CUT

172. EXTERIOR OFFICE BUILDING - MED. Long Shot.
Jack enters - looks up and sees in
CUT

173. INTERIOR LOBBY - CLOSE UP DIRECTORY-
Jack enters finds number of office and exits
CUT

174. INTERIOR LAWSON'S OUTER OFFICE - Close Up Blanche -
Takes receiver sighs at the open wire and gives number

CUT

SCENE 175 INTERIOR OF MRS. HALL'S LIVING ROOM - Long Shot

An elderly lady enters and goes to phone.

CUT

TITLE MRS. K. HALL -- Blanche's Mother.

176 INTERIOR OF HALL'S LIVING ROOM -- Close Up of Phone

Mrs. Hall answers sweetly.

177 INTERIOR OF LAWSON'S OUTER OFFICE -- Close up

Blanche, as she talks

CUT

TITLE: "AM DETAINED AT THE OFFICE, MOTHER,
BUT WILL HURRY HOME!"

BACK TO SCENE

As Blanche finishes title, she says goodbye and hangs up

CUT

178. INTERIOR OF LAWSON'S PRIVATE OFFICE -- Long Shot

He puts on hat and exits to outer office with papers.

179. INTERIOR OF OUTER OFFICE - Long shot

Blanche discovered typing as Lawson enters. He comes to her.
As he steps by her side

CUT

180. INTERIOR OF OUTER OFFICE -- Close Up Blanche and Lawson

As he stands smiling at her, she glances up in anger --
laying the papers on the desk, he chuckles her under the
chin, saying: "That isn't my sweet-faced girl". Jerking
his hand down and rising she speaks:

SCENE 180

TITLE:

X "MR. LAWSON, I WANT WORK, AND I NEED IT BADLY,
BUT I'LL STARVE TO DEATH RATHER THAN STAND
YOUR INSULTS ANY LONGER!"

Back to Scene

He says: "Oh, come now, that isn't any way to act. A little kiss once in awhile won't hurt you any" and with that he starts to take her in his arms; she slaps him across the face hard enough to stagger him and before he can recover she starts for her hat.

CUT

181

INTERIOR OF OUTER OFFICE - LONG SHOT

As Blanche starts for her hat near the door, Lawson rushes to the door, locks it, and says: "Not so fast, young lady. I'll make you pay for that blow." As he is talking she shrinks away from him and runs around the desk. He following

CUT

182.

INTERIOR OF HALL IN OFFICE BUILDING -- Medium Close up of Elevator.

Jack gets off and exits, looking for number.

183

INTERIOR OF OUTER OFFICE - Long Shot

Lawson finally catches Blanche and as he tries to kiss her, she kicks, bites and fights him off. He rushes her into a corner where she manages to dodge him. She throws a chair in his way as she starts for door, he grabs her and tries to draw her to him.

CUT

184

INTERIOR OF HALL - Near Lawson Private Office

On door is the name

PHILLIP LAWSON

1935

Private

SCENE 184
(Cont'd)

Jack enters from back of camera, stops at door -- sees name -- tries door, finds it locked -- looks toward next door and starts toward it

CUT

185

INTERIOR OF LAWSON'S OUTER OFFICE -- Long shot

As scene opens Blanche is discovered sitting on desk -- as Lawson runs for her, she wheels around on other side, diving over desk he catches her -- as they struggle near desk

CUT

186.

INTERIOR OF HALL -- Close up of Jack at door at outer office

He hears noise - tries door - finds it locked

CUT

187

INTERIOR OF LAWSON'S OUTER OFFICE - Close up of Lawson and Blanche

As he is about to kiss her, she screams

CUT

188

INTERIOR OF HALL -- Close Up of Jack

As he hears her scream he tries door again -- then puts all his weight against it, to no avail. As he tries to open it

CUT

189

INTERIOR OF LAWSON'S OUTER OFFICE -- Close up of Lawson and Blanche

As he bends her back over desk, having her in his power and trying to kiss her, she has both hands against his face trying to push him away -- she again screams

CUT

190

INTERIOR OF HALL -- Close up of Jack at Door

Taking off his hat and putting it over his hand he breaks glass out, showing Lawson and Blanche on desk. As he reaches in to unlock door

CUT

SCENE 191 INTERIOR OF LAWSON'S OUTER OFFICE -- Long Shot of Lawson and Blanche in same position.

(66h)
Lawson has heard glass crash, but before he can release himself from Blanche, who is still screaming, Jack has unlocked door, entered and grabbed Lawson by the back of his neck and thrown him off -- Angered at the thought of losing his victim and the intrusion of an outsider fires his diseased brain and with an oath he rushes at Jack with the strength of a bull. As they fight all over the room, Blanche retires to a corner, crouching as they go into a clinch, Jack hits Lawson and knocks him clear over the desk. Jack jumps right over on him.

CUT

192 INTERIOR OF LAWSON'S OUTER OFFICE -- Close up of Blanche watching fight in horror

CUT

193 INTERIOR OF LAWSON'S OUTER OFFICE -- Long Shot

Lawson and Jack roll over and over and Lawson gets on top and is choking Jack

CUT

194 INTERIOR OF LAWSON'S OUTER OFFICE -- Close up of Jack and Lawson

As they fight Jack works his knees up under Lawson and with all his might, throws Lawson off

CUT

195 INTERIOR OF LAWSON'S OUTER OFFICE -- Long Shot

As Lawson is thrown off they both get to their feet and as Lawson rushes Jack, he sidesteps and hits Lawson flush on the jaw. He staggers back to wall near bookcase -- picking up large vase he throws it. It just misses Jack's head. In ducking he slips to floor getting to a crouching position he waits for Lawson's next rush

CUT

196 INTERIOR OF LAWSON'S OUTER OFFICE -- Close up of Lawson

As he watches Jack, suddenly he sees something

CUT

SCENE 197

INTERIOR OF LAWSON'S OUTER OFFICE -- Close up of Jack's Chest

From under his coat lapel a piece of his badge is showing.
CUT

198

INTERIOR OF LAWSON'S OUTER OFFICE -- Close up of Lawson

His eyes dilate and he says "Detectivem eh?" Well you'll know you've been somewhere when you get out of here." As he finishes, he rushes out of scene.

199

INTERIOR OF LAWSON'S OUTER OFFICE -- Long Shot

As scene opens Lawson rushes Jack who in return springs up at him. As they go into a clinch
CUT

200

INTERIOR OF LAWSON'S OUTER OFFICE -- Close up of Blanche

As she watches she suddenly shudders and turns away.
CUT

201

INTERIOR OF LAWSON'S OUTER OFFICE -- Close-up of Jack and Lawson

Lawson rocks Jack's head a couple of times -- finally Jack lets one go and Lawson flies out of scene.
CUT

202

INTERIOR OF LAWSON'S OUTER OFFICE -- Long Shot

As scene opens Lawson is knocked half way across the room where he falls by a chair. Rising he throws it at Jack, who ducks and it crashes through door into the hall.

203

INTERIOR OF HALL

A colored janitor carrying his bucket and mop enters to see what all the noise is about -- arrives just in time to see the chair pass his nose and crash into the wall. He does a back flip, spilling water all over himself. Jumping into the air he lights running for the nightwatchman.
CUT

SCENE 204

INTERIOR OF LAWSON'S OUTER OFFICE -- Long Shot

Jack and Lawson in close quarters fight over to window. Lawson grabs Jack by the throat and gradually forces him back and out on sill

CUT

205

INTERIOR OF LAWSON'S OUTER OFFICE -- Close-up Blanche

She stares petrified, watching the two pieces of fighting machinery.

CUT

206

INTERIOR OF LAWSON'S OUTER OFFICE -- Close up of window

Both men are hanging half way out of window -- Lawson trying his best to choke Jack over the edge.

CUT

207

EXTERIOR OF BUILDING -- Shooting down on Jack and Lawson, Showing the Street below

CUT

208

INTERIOR OF LAWSON'S OUTER OFFICE -- Close up of Blanche

She screams and starts out of scene.

209

INTERIOR OF LAWSON'S OUTER OFFICE -- Close up of Window

Lawson still trying his best to force Jack out -- Jack releases his hold on Lawson and with one hand gripping the sill and the other in Lawson's face with his last bit of strength, he shoves Lawson back into the room

CUT

210.

INTERIOR OF Lawson's outer office -- Shooting toward his private office

As scene opens, Blanche has rushed to the window to save them from falling to the street below, just as Lawson is thrown back into the room. Jack follows and as Lawson again starts for Jack, he knocks him down in front of his office door. Blanche grabs Jack, telling him to follow her before the police arrive and they all get into trouble. Lawson takes advantage of this and quick as a flash, he opens his door and dives through into his office as Jack jumps for the door.

CUT

SCENE 211

INTERIOR OF LAWSON'S PRIVATE OFFICE

Lawson discovered looks his door and exits toward hall.

212

INTERIOR OF LAWSON'S OUTER OFFICE -- Jack and Blanche discovered

Jack at door, picks up chair and starts smashing door

CUT

213

INTERIOR OF HALL

Lawson comes out of private office and exits around corridor.

214

INTERIOR OF LAWSON'S OUTER OFFICE -- Medium Close up of Blanche and Jack

Jack breaks door down and enters Lawson's office. Going to back of set, he looks around then exits toward Hall. Blanche stands watching.

CUT

215

INTERIOR OF HALL

Jack comes out of Lawson's private office, runs to end of Hall, missing Lawson -- comes back and enters Lawson's outer office.

CUT

216

INTERIOR OF LAWSON'S OUTER OFFICE -- Long Shot

Blanche discovered almost in a state of collapse as Jack enters he sees this and helps her to a chair where she sits. Getting his hat he comes back to her. As she looks up at him

CUT

217

INTERIOR OF LAWSON'S OUTER OFFICE -- Close up of Blanche and Jack

As she looks at him she says: "I am deeply indebted to you for what you have done, but please let me introduce myself". Extending her hand she speaks;

SCENE 217
Cont'd

TITLE: "MISS HALL IS MY NAME. BLANCHE HALL."

Back to Scene

Jack shakes her hand saying, "I'm Awfully glad to know you" then adds:

TITLE: "WAND MINE IS JACK BORRIN!"

Back to Scene

Releasing her hands, he stands with his hands in his pockets while talking, disclosing a part of his star. She says: "Mr. Borrin you have rendered me a service which I shall never forget." Jack says, "Please now -- I --- I hope you will never mention it again, as I only did what anyone else would have done under the circumstances. It just happened that I was the one that was on hand that's all." As he had been talking she notices his star and remarks pointing to it, speaks:

TITLE: "YOU ARE A POLICEMAN AREN'T YOU?"

Back to scene

As she speaks she nods and answers:

TITLE: "YES, MISS, OF THE ROYAL NORTHWEST MOUNTED."

Back to Scene

As he finishes she says: "Oh, how wonderful. I have heard so much about it up there, it must be beautiful. I would love to go there sometime." As he answers, "I sincerely hope you get your wish", they both hear something and turn.

218 INTERIOR OF LAWSON'S OUTER OFFICE -- Long shot

As Blanche and Jack turn, the Nightwatchman enters with the colored porter and stands in doorway watching. The watchman looks the wreck over and questions Jack.

219 INTERIOR OF LAWSON'S OUTER OFFICE -- Medium Close up of Jack, Blanche and Nightwatchman

As he questions them Blanche starts to explain. CUT

SCENE 220 EXTERIOR NEAR OFFICE BUILDING --

Lawson cautiously comes out of basement -- looks around and runs for alley.

221 INTERIOR OF LAWSON'S OUTER OFFICE -- Medium close up of Trio
As Scene 219 -- As Blanche finishes her story Jack speaks.

TITLE "I'LL COME BACK IN THE MORNING AND SEE WHAT
I CAN LEARN FROM THE CLERKS."

Back to Scene

As he finishes title he starts out of scene followed by Blanche.

222. INTERIOR OF LAWSON'S OUTER OFFICE -- Long shot

Lap action of previous scene

Jack gets Blanche's coat as he helps her into it. Watchman gives orders for the porter to straighten things up. It is some mess and he shakes his head and starts. Jack and Blanche say goodnight to watchman -- as they start to exit

FADE OUT

Scene. 223-- FADE IN. INT. KINGSTON'S LIVING ROOM L. S.
KINGSTON AND MILLIE DISC. FATHER IS DRESSED
FOR A TRIP- STARTS TO LEAVE . SPEAKS.

TITLE. IT WILL BE LATE WHEN I GET HOME. SO HAVE A GOOD
FIRE GOING

Scene. 224--INT. KINGSTON LIVING ROOM. MED. C.U.
MILLY AND FATHER AS HE FINISHES TITLE AND CONTINUES
TO GIVE INSTRUCTIONS MILLY PLAYING WITH HIS COAT
SLEEVE. LOOKS WISTFULLY UP TO HIM. HER HEART CRAVES
COMPANIONSHIP SHE LONGS TO GO WITH HIM. BUT IN HIS
GRUFF WAY HE EXITS WITHOUT KISSING HER.. SHE WATCHES
AFTER HIM THEN CROSS S TO FIREPLACE.. CUT

Scene.225-- INT. KINGSTON LIVING ROOM. C.U. FIREPLACE..
MILLIE ENTERS.. SITS.LOOKING INTO FIRE. CUT.

" 226-- EXT. KINGSTON CABIN. L.S.
KINGSTON MOUNTS HORSE AND EXITS.

" 227-- INT. KINGSTON LIVING ROOM.. C.U. FIREPLACE.
MILLIEDISC. GAZING INTO FIRE. AS SHE LOOKS A
VISION OF JACK APPEARS IN THE FLAMES.. SHE SMILES.
AS SHE STARTS TO EXTEND ARMS TOWARD IT THE VISION
FADES OUT. SHE LOOKS SOBER AS SHE THINKS. CUT.

Scene 228-- INT. JACKS HOTEL ROOM. L.S.
JACK DISC. PACING UP AND DOWN..SEES PICTURE
ON WALL.. STOPS AND LOOKS UP AT IT..CUT

" 229-- INT JACKS HOTEL ROOM..C.U.. PICTURE ON WALL .
(NOTE.. GET PICTURE OF GIRL SMILING WHOSE HAIR
HANGS LOOSELY ABOUT HER SHOULDERS) CUT.

" 230-- INT.JACKS HOTEL ROOM. C.U.JACK.....
SHOOTING TOWARDS WALL TAKING IN PICTURE.. AS
JACK STANDS LOOKING AT PICTURE IT DESOLVES OUT
AND INTO LONG SHOT OF RIVER WITH JACK DISC. NEAR
HIS HORSE AFTER HIS FALL..MILLY RUNS TO HIM...
PICKS HIM UP CUT.

2 231-- EXT. RIVER. C.U.
JACK AND MILLIE.. AS MILLIE HOLDS JACK HE BLINKS
HIS EYES LOOKING AT HER. CUT.

" 232-- EXT. RIVER. BIG C.U.
MILLIE HEAD AND SHOULDERS OUT OF FOCUS.. BRING
HER INTO FOCUS AS SHE SMILES...LAP DESOLVE HER
INTO PICTURE ON WALL... JACK STILL LOOKING.. TURNS
SMILES AND ALOWLY EXITS.

" 233-- INT HOTEL ROOM. MED. C.U.
JACK ENTERS STILL SMILING..SLOWLY DOBERS..LOOKS
AT WATCH.

Scene 234-- CLOSE UP OF WATCH...TIME...15MINS. TO EIGHT.

" 235-- INT. HOTEL ROOM. MED. C.U.
JACK LOOKING AT WATCH REGISTERS HE MUST HURRY..
GETS HAT AND EXITS.

" 236-- INT. KINGSTON LIVING ROOM. MED. L.S.
MILLIE DISC STILL LOOKING IN FIRE...SUDDENLY
RISING LOOKS AROUND SURVEYING THE CABIN...THE
ONLY LIFE SHE HAS EVER KNOWN. FINALLY WITH
DETERMINATION..MAKES HER DECISION AND STARTS
TOWARDS HER BEDROOM. AS SHE OPENS DOOR AND ENTERS
IRIS OUT.

" 237-- IRIS IN. INT. OF LAWSON'S OUTER OFFICE. L.S.
AS SCENE OPENS..2 CLERKS ARE DISC. THEY ARE DISCUSSING
THE MAN WHO IS REPLACING GLASS IN DOOR.. AS THEY
ARE ABOUT TO ASK WHAT ALL THE EXCITEMENT HAD BEEN
THE NIGHT BEFORE JACK ENTERS..LOOKS AROUND. AS THEY
LOOK AT THEM INQUIRINGLY HE CROSSES TO THEM. CUT.

" 238-- INT. LAWSON'S OUTER OFFICE. MED. C. U. 2 MEN.
JACK ENTERS . .SAYS TO THEM..YOU WORK HERE?... THEY
NOD. AS ONE OF THEM STARTS TO SPEAK. JACK FLASHES
HIS STAR AND LOOKING AROUND SO NO ONE CAN HEAR. .
SAYS.. . I WANT TO GET A LITTLE INFORMATION REGARD-
ING YOUR EMPLOYER. AS THEY TALK ONE OF THE CLERKS
SPEAK...

TITLE. "NO ONE KNOWS WHERE LAWSON LIVES. HE IS VERY CLOSE
MOUTHED ABOUT HIS PRIVATE AFFAIRS".

Scene 238 cont.

BACK TO SCENE. AS MAN FINISHES TITLE
THEY STAND TALKING. CUT.

" 239--

EXT. KINGSTONS CABIN. MED L.S.
MILLIE COMES OUT OF CABIN DRESSED IN OLD
HAT AND COAT OF HER FATHERS..LOOKING ALL
AROUND SHE QUICKLY EXITS.

" 240--

INT. MRS HALLS LIVING ROOM.
BLANCHE AND HER MOTHER DISC. TALKING. HER
MOTHER WHO IS PACING UP AND DOWN IS TELLING
HER WHAT SHE THINKS OF MEN IN GENERAL..
ESPECIALLY LAWSON. BLANCHE CAN'T KEEP FROM
SMILING..WORRIED AS SHE IS..SHE STARTS FOR PHONE
STOPS..THINKS..AND A LITTLE AFFRAID SAYS TO
HER MOTHER.."I HARDLY KNOW WHAT TO SAY"
HER MOTHER COMES TO HER AND SPEAKS..."WELL I
KNOW WHAT TO SAY. LEAVE IT TO ME" GOING TO
PHONE SHE CALLS NO.. BLANCHE NERVOUSLY TOY-
ING WITH HANDKERCHIEF STANDS NEAR HER. CUT.

" 241--

INT. LAWSONS OUTER OFFICE. MED L.S.
JACK AND CLERKS STILL TALKING CUT.

" 242--

CLOSE UP OF TELEPHONE RINGING.

" 243--

INT. LAWSONS OUTER OFFICE. MED C.U.
JACK AND CLERKS...THEY HEAR PHONE.. AS
ONE OF THEM STARTS TO ANSWER JACK LAYS HAND
ON HIS ARM. AS MAN LOOKS UP JACK WINKS..
TAKES PHONE AND IN A GRUFF VOICE SAYS...
HEDDO. CUT.

Scene 244-- INT. MRS HALLS LIVING ROOM. C.U.
MRS HALL AND BLANCHE.. MRS HALL LEARNING SHE HAS
LAWSON'S OFFICE SPEAKS. ..

TITLE. .. THIS IS BLANCHES MOTHER. TELL MR LAWSON TO
FIND A NEW SECRETARY.

BACK TO SCENE . AS SHE CONTINUES TALKING CUT.

" 245-- INT. LAWSON'S OUTER OFFICE. C.U.
JACK AT PHONE. HEARING MRS HALLS REQUEST ANSWERS.

TITLE . ALL RIGHT MRS HALL, I WILL TELL HIM.

BACK TO SCENE. AS JACK TALKS. CUT.

Scene 246-- INT. MRS HALLS LIVING ROOM. C.U.
MRS HALL AS SHE TALKS... SHE GOES INTO A RAGE
AND SPEAKS....

TITLE. OH IF I COULD ONLY GET MY HANDS ON HIM NOW
I'D---I'D--PUT HIM IN JAIL.

BACK TO SCENE..AS SHE FINISHES TITLE AND
STUTTERS FROM LACK OF WORDS CUT.

SCENE 247-- INT. LAWSON'S OUTER OFFICE. C.U. JACK HAVING HEARD
WITH A HALF SMILE, ANSWERS:

TITLE: " SO WOULD I"!

BACK TO SCENE. AS HE TALKS, CUT.

248-- INT. MRS. HALL'S LIVING ROOM. C.U. MRS. HALL AND
BLANCH. AS HER MOTHER HEARS JACK ANSWER, SHE LOOKS
A LITTLE SURPRISED. COVERING TRANSMITTER, she WHIS-
PERS: "I MUST BE TALKING TO THAT MAN FROM CANADA."
BLANCH, BECOMING INTERESTED SMILES AND DELIBERSTELY
TAKES THE PHONE FROM HER MOTHER AND SAYES "HELLO"
AND ASKES: "IS THIS MR. BOREIN?" AS SHE TALKS, CUT.

249--INT. LAWSON'S OUTER OFFICE. C. U. JACK. HE SAYES
"GOOD MORNING." AFTER INQUIRING AS TO HER WELFARE,
SPEAKS:

TITLE "I HAVE BEEN TRYING TO FINE OUT WHERE HE LIVES."

BACK TO SCENE. AS HE IS TALKING, CUT.

250-- INT. HALL'S LIVING ROOM. C.U. BLANCH AND MOTHER. AS
SHE HEARS JACK'S REMARK, SHE SUDDENLY TURNS AWAY AND
THINKS - A PUZZLED LOOK COMES OVER HER - REMEMBERING
THE TELEPHONE CONSERSTATION OF THE PREVIOUS DAY. BE-
COMES A LITTLE EXCITED AND SPEAKS:

TITLE

"I HAVE SOME INFORMATION THAT MAY SERVE YOUR PURPOSE.
OUR STREET ADDRESS IS-----

BACK TO SCENE. AS SHE GIVES HIM THE PARTICULARS, CUT.

251--

INT. LAWSON'S OUTER OFFICE. C.U. JACK. HE BECOMES
VERY ENTHUSED. AS HE LISTENS, HE WRITES DOWN HER AD-
DRESS. THANKING HER, HANGS UP CUT.

252--

INT. LAWSON'S OUTER OFFICE. MED. L.S. CLERKS DISC.
AS JACK PREPARES TO LEAVE. HE THANKS THEM AND EXITS
HURRIEDLY. THEY EXCHANGE GLANCES AND RESUME THEIR
WORK. CUT.

253--

EXT. WOODED SPOT.
MILLY ENTERS FROM BACK OF CAMERA & STOPS - LOOKS BACK
TRIES TO WARM HER HANDS - BLOWS ON THEM - PUTS THEM IN
HER COAT POCKETS - STARTS TOWARD B. G. IRIS OUT.

254--

IRIS IN: EXT. BLANCH'S HOME. MED. L. S.
JACK DISC. BLANCH FINALLY OPENS DOOR. AFTER THE GREET-
ING ADMITS HIM. AS SHE CLOSSES DOOR, CUT.

255--

INT. HALL'S LIVING ROOM. MED. L. S. MRS. HALL DISC.
BLANCH ENTERS WITH JACK- INTRODUCES HIM TO HER MOTHER
TAKES HIS HAT-OFFERS HIM CHAIR. AS HE SITS, SHE PUTS
HAT ON TABLE AND SITS NEAR HIM. CUT.

Scene 256 Cont. BACK TO SCENE.. AS JACK FINISHES TITLE
HE EXPLAINS TO THEM THAT BY TALKING TO
DIFFERENT OFFICERS ON THAT BEAT HE WILL EVE-
EVENTUALLY MEET ONE THAT CAN DIRECT HIM.
AS HE TALKS CUT.

" 257-- EXT. WOODS.
MILLIE WITH HANDS IN POCKET COMES FROM B.G.
AS SHE GETS TO F.G. SHE LOOKS BACK..BUNDLES
HERSELF UP AND EXITS PAST CAMERA.

" 258-- INT HALLS LIVING ROOM. MED.C.U.
MRS HALL BLANCHE AND JACK. THEY ARE LAUGHING
AT SOMETHING JACK HAS SAID.. FINALLY MRS HALL
SPEAKS....

TITLE.. BY ANY CHANCE DID YOU EVER MEET A MAN IN CANADA
BY THE NAME OF HALL?

BACK TO ACTION AS MRS HALL ASKS TITLE JACK REPEATS
..HALL.. THINKING HE SLOWLY SHAKES HIS HEAD SAYING
I DON'T RECALL THE NAME. YOU SEE WE MEET SO MANY
PEOPLE IT IS REALLY HARD TO REMEMBER. FROM UNDER
THE TABLE MRS HALL PICKS UP AN ALBUM TURNING
OVER A FEW LEAVES SHE GETS TWO OR THREE PHOTOS...
HANDING JACK ONE SHE SPEAKS.. ..

TITLE THAT IS A PICTURE OF ME AND I TAKEN ABOUT FIFTEEN
YEARS AGO.

Scene 259--- INT. HALLS LIVING ROOM C.U. TRIO..
AS MRS HALL FINISHES INSERT SHE BECOMES SAD..
BLANCHE NOTICES THIS.. LOOKS FROM HER MOTHER
TO JACK WHO IS STUDYING PICTURE. CUT.

" 260---- INT HALLS LIVING ROOM C.U.
JACK AS HE STUDIES PHOTO HE LOOKS UP ..THINKS..
REGISTERS (I HAVE SEEN THAT FACE BEFORE.. BUT
WHERE) BECOMES PUZZLED.. SLOWLY LOOKS INQUIRINGLY
TOWARD MRS HALL.. CUT.

Scene 261--- INT. HALL LIVING ROOM. C.U.
JACK AND MRS HALL... MRS HALL RATHER SAD.. LOOKING
TOWARD JACK AND SEEING HIS EXPRESSION SPEAKS...

TITLE MARRIED WHEN QUITE YOUNG, MY HUSBAND WORKING NIGHTS..
AND WANTING A LITTLE RECREATION, went out secretly with
a man who professed to be our friend. One night having
DONE NO WRONG BUT REALIZING MY FOLLY I RETURNED HOME
AND FOUND A NOTE FROM MY HUSBAND ...MAGNIFIED TAILS
OF SOME KIND NEIGHBOR CAUSED HIM TO TAKE THE YOUNGEST
HIS FAVORITE DAUGHTER AND LEAVE FOR CANADA...SINCE THAT
TIME I HAVE TRIED EVERY MEANS TO LOCATE HIM.

BACK TO SCENE...AS MRS HALL FINISHES TITLE SHE BREAKS
DOWN AND SOFTLY CRIES...BLANCHE CONSOLES HER. JACK
LOOKING AWAY...FINALLY LOOKING AT PHOTO YURNS TO MRS
HALL AND ASKS IF HE MAY KEEP THE PICTURE FOR A SHORT
TIME..AS MRS HALL NODS HE PLACES IT IN POCKET TELLING
HER HE WILL RETURN IT...AS HE SEES MRS HALL CRYING
AND BLANCHE TRYING TO CONSOLE HER.. HE BECOMES NERVOUS
LOOKING FROM ONE TO THE OTHER...HE FINALLY STARTS TO
LOOK AROUND THE ROOM. FADE OUT.

TITLE HAVING LOCATED THE DEN JACK ARRIVES ON TIME.

Scene 263-- FADE IN.. INT DRA-DUGANS DEN L.S.
TYPICAL EAST SIDE BOWERY JOINT.. SMALL BAR WHERE CHEAP
LIQUOR IS SOLD UNLAWFULLY.. THREE OR FOUR STEPS ACT
AS ENTRANCE TO ST. A SMALL WINDOW HEAD HIGH AT REAR
WHEN OPEN IS ON STREET LEVEL... ON OPPOSITE SIDE OF
SET RICKETY STAIRS LEAD UP TO LODGING ROOMS BACK OF
BAR...TWO-MEN-ARE- TWO SMALL TABLES AT REAR ARE
OCCUPIED BY LAWSON AND TWO MEN. THE OTHER IS VACANT.
A SMALL PILLAR IN CENTER OF SET PARTIALLY HIDES B.G.
SOR TO ROUGHNECKS ARE DISC. IN VARIOUS PARTS OF
THE PLACE.GUY. ACTION..ADD LIB. CUT.

SCENE 263.. EXTERIOR - SIDE OF BUILDING - NEW YORK

FADE IN - Semi-Long Shot of Jack and Plain Clothes Man standing at side of building talking. Jack asks the time - man looks at watch, disclosing New York detective shield on vest. Tells Jack the time -- Jack looks off, registers he sees someone, calls detective's attention -- as they both look

CUT

SCENE 264.. EXTERIOR OF DUGAN'S DEN -- Semi Long Shot

Lawson and Character discovered entering Dugan's Den.

SCENE 265.. EXTERIOR SIDE OF BUILDING -- Jack and Detective still looking

Jack's says that's the man we are after. They both exit in direction they were looking.

SCENE 266.. INTERIOR OF DUGAN'S DEN -- Long Shot

Bartender discovered behind bar -- eight or nine characters scattered about all typical underworld types. As scene opens Lawson and character from street discovered walking toward foreground. In foreground is hard looking character sitting at table -- as Lawson reaches said character he stops and starts to talk.

CUT

SCENE 267.. INTERIOR OF DUGAN'S DEN -- Semi Close Up of Trio

Lawson speaking says:

TITLE:

"STICK HERE TILL I GET THROUGH. YOU'RE GOING TO CANADA WITH ME TONIGHT."

Back to Scene

As Lawson finishes title, he nods to companion to follow him. They start toward rear of set.

SCENE 268.. INTERIOR OF DUGAN'S DEN --Long Shot

Lap action of previous scene. Lawson and character cross to table near Exterior stairway. As they pass stairway, Jack and Detective come down steps stand and survey room.

SCENE 269.. INTERIOR OF DUGAN'S DEN -- Semi Close Up

Jack and Detective - looking in direction of Lawson. CUT

SCENE 270.. INTERIOR OF DUGAN'S DEN -- Semi Long Shot

Shooting from Jack's angle -- taking in Lawson and character in earnest conversation, their backs toward camera.

SCENE 271.. INTERIOR OF DUGAN'S DEN -- Semi Close Up

Jack and Detective -- Jack still looking at Lawson, turns to detective and speaks:

TITLE: "THAT'S HIM -- BUT I HAVE NO AUTHORITY TO ARREST HIM THIS SIDE OF THE BORDER."

Back to Scene

As Jack finishes title, detective looks at Lawson -- back to Jack and says: "Well, I can" and starts. Jack stops him and speaks:

TITLE: "WAIT, I MAY OVERHEAR THEIR PLANS, WHEN I GIVE THE SIGN -- GRAB HIM!"

Back to Scene

As Jack finishes title, Detective nods, Jack exits.

SCENE 272.. INTERIOR OF DUGAN'S DEN -- Close Up

Character in Foreground of first scene -- he is looking in direction of Jack and Detective. He follows Jack with his gaze. CUT

SCENE 273.. INTERIOR OF DUGAN'S DEN -- Semi Long Shot

From Character's angle -- Jack walks - unobserved, back to Lawson and Character, who are on foreground. He sits at table 8 or 10 feet to their rear and intently listens to their conversation.

SCENE 274.. INTERIOR OF DUGAN'S DEN -- Close up

of Character in first scene, who registers something is wrong - looks from Jack to direction of Detective and exits toward Bar.

SCENE 275.. INTERIOR OF DUGAN'S DEN -- Semi Close Up

Lawson and Character in foreground, Jack in back ground, intently listening.

SCENE 276.. INTERIOR OF DUGAN'S DEN -- Semi close up

Character in first scene, talking to bartender, calls his attention to Detective -- they both look and see CUT

SCENE 277.. INTERIOR OF DUGAN'S DEN -- Semi Long Shot

of Detective from Bartender's angle, shooting through Iris -- profile shot of detective looking off and down at Lawson.

SCENE 278.. INTERIOR OF DUGAN'S DEN -- Semi Close Up

of Bartender and Character. They are still looking at Detective, Character turns to Bartender and speaks:

TITLE:

"THAT'S ROSS THE DETECTIVE."

Back to Scene

as Character finishes title -- Bartender looks from

SCENE 278.. CONT'D

Detective to Jack. Motions Character as they both look at Jack. Bartender asks: "Who is that Bird?" Character shakes his head indicating he doesn't know him. Bartender leans close to Character and whispers cautiously:

TITLE: "TIP LAWSON OFF THAT HE IS BEING WATCHED."
Back to Scene
As Bartender finishes title, Character nods and exits.

SCENE 279.. INTERIOR OF DUGAN'S DEN -- Semi Close Up

Detective looks from Lawson toward bar, sees Spike crossing toward Lawson -- he exits.

SCENE 280.. INTERIOR OF DUGAN'S DEN -- Long Shot

As scene opens Spike is crossing to Lawson as Detective comes from stairs, calls to Spike, as he comes to Detective they start to talk.

SCENE 281.. INTERIOR OF DUGAN'S DEN -- Semi Long Shot

Lawson and Character discovered in same position. Jack still seen in Back ground listening. Lawson speaks:

TITLE: "THEY ARE WISE TO WHAT I HAVE BEEN PULLING HERE --
A DETECTIVE JUMPED ME YESTERDAY."
Back to Scene
As Lawson finishes title, character says rather surprised,
"Is that so?" -- as he watches Lawson CUT

SCENE 282.. INTERIOR OF DUGAN'S DEN -- Close up of Jack

Who has heard Lawson's title. He looks up and off at Detective, then centers his gaze on Lawson, and intently listens.
CUT

SCENE 283.. INTERIOR OF DUGAN'S DEN -- Semi Close Up

Lawson and Character. Jack seen in Back Ground listening.
Character asks Lawson: "Well, what are your plans?" Lawson
speaks:

TITLE: "I AM TAKING SPIKE TO CANADA AS A WITNESS WHEN I TAKE
BARKER FROM THE MINE."
Back to Scene
As Lawson finishes title he continues talking to Character **CUT**

SCENE 285.. INTERIOR OF DUGAN'S DEN -- Semi Close Up

Lawson and Character. Jack still seen in background
As they talk Lawson starting to leave speaks:

TITLE: "THEN I'LL GO FURTHER NORTH. YOU JOIN ME THERE."
Back to Scene
As Lawson finishes title, Character nods as they rise
Jack rises as they start toward stairs and seeing something
they suddenly stop.

SCENE 286.. INTERIOR OF DUGAN'S DEN -- Stat Long Shot

From Lawson's angle. Detective and Spike discovered.
Detective looking at Lawson -- suddenly he looks at Jack.

SCENE 287.. INTERIOR OF DUGAN'S DEN --,Close Up

Jack, who has caught Detective's gaze -- he nods indicating
Come and Get Him. **CUT**

SCENE 288.. INTERIOR DUGAN'S DEN -- Semi Close Up

Detective and Spike. Detective has seen Jack's sign
as he starts out of scene. Spike follows **CUT**

SCENE 289.. INTERIOR OF DUGAN'S DEN -- Semi Close Up

Lawson and Character. Jack seen in background. Lawson and Character still looking at Detective, exchange glances. Lawson glances at stairway -- then turns to start toward background
CUT

SCENE 290.. INTERIOR OF DUGAN'S DEN -- Semi Long Shot

Shooting from angle toward stairway. Jack discovered in same position. Lap action of previous scene. Lawson turns and comes face to face with Jack as they eye each other a second, Lawson recognizes Jack, who in turn nods for Detective to arrest him
CUT

SCENE 291.. INTERIOR OF DUGAN'S DEN -- Long Shot

From same angle Jack and Lawson and Character same position as scene opens. Lawson turns as Detective enters with Spike. Detective goes to Lawson just as he places an arm on him -- Spike jerks him around make a swing which the detective ducks as they start fighting Lawson makes a rush at Jack who hooks him and he falls on breakaway table. As Jack stands waiting for him to get up, he glances at Detective and Spike who are mising it. He glances back at Lawson -- he gets to his feet and he and Jack start fighting
CUT

SCENE 292.. INTERIOR OF DUGAN'S DEN -- Close Up of Bartender

Shooting toward Bar -- looking at Jack -- reaches under Bar, picks up bottle and waits his chance.
CUT

SCENE 293.. INTERIOR OF DUGAN'S DEN -- Long Shot

From Bartender's angle -- Jack and Lawson fighting in foreground -- Detective and Spike fighting in background. Characters come into scene from all directions -- as they come into scene Jack hits Lawson, who goes down. Character jumps Jack, who knocks him down, same action seen in background by Detective, who knocks Spike over and another Character who jumps him. Jack gets two more

SCENE 293.. CONTINUED

men just as Lawson comes back -- Jack knocks him clear out of scene toward stairway leading up to rooms, his pal follows -- As Jack starts another Character jumps him, as they start fighting CUT

SCENE 294.. INTERIOR OF DUGAN'S DEN -- Close Up

of Bartender, shooting toward Bar - still looking at Jack, sees his chance - quick as a flash he lets bottle fly CUT

SCENE 295.. INTERIOR OF DUGAN'S DEN -- Semi Close Up

of Jack from Bartender's angle -- Just as scene opens Jack has hit man who jumped him in previous scene. As he is falling away from him, bottle hits Jack on head. As he staggers and looks around he sees Lawson heading for stairs, as he starts out after him CUT

SCENE 296.. INTERIOR OF DUGAN'S DEN -- Long Shot

Lap action of previous scene. Lawson and Pal seen starting up stairs. Jack rushes for him -- Detective and Spike's action ad lib. Just as Jack gets to stairs Lawson throws his Pal at Jack and exits up stairs -- Jack and Lawson's Pal mix it, fighting up stairs -- run a few feet of fight CUT

SCENE 297.. EXTERIOR OF BUILDING -- Medium Long Shot

Lawson comes out - starts down fire escape. CUT

SCENE 298.. INTERIOR OF DUGAN'S DEN -- Semi Long Shot

Taking in floor and stair landing -- Jack and Lawson's Pal still fighting -- Jack hits him and he falls through railing on break away table to floor. Jack rushes up stairs out of picture CUT

SCENE 299.. EXTERIOR OF BUILDING -- Long Shot

Taking in fire escapes and curb below -- taxi cab discovered Lawson reaching same as scene opens -- Jack comes out of window or door (same as Lawson) -- as he starts down Lawson in taxi exits -- Jack reaches street just as another taxi enters -- he makes flying leap and landing on taxi goes out of scene. Lawson's taxi still in scene as Jack is half way down fire escape.

SCENE 300.. EXTERIOR OF STREET

Running shot from automobile -- Lawson's Taxi in foreground. Jack's a little to the rear and one side -- Jack and Lawson leaning out of their respective cars -- watching each other and urging the drivers for more speed.

SCENE 301.. INTERIOR OF DUGAN'S DEN -- Long Shot -- Semi Darkness

Semi Darkness -- fight add lib with an occasional pistol flash -- using flashlight ammunition.

SCENE 302.. EXTERIOR OF STREET

Running shot from automobile taking in both taxies. Jack and Lawson still urging drivers.

SCENE 303.. INTERIOR OF DUGAN'S DEN -- Long Shot

Fight and pistol shots add lib CUT

SCENE 304.. EXTERIOR OF STREET

from
Running shot of automobile of taxies -- still driving hard -- Lawson's taxi has gained a little CUT

SCENE 305.. EXTERIOR OF STREET

Running shot - Close Up of Jack, Urging on driver. CUT

SCENE 306.. INTERIOR OF DUGAN'S DEN -- Medium Long Shot

Policeman enters - hearing noise stops -- then dives
down steps CUT

SCENE 307.. EXTERIOR R. R. CROSSING -- Long Shot

As scene opens Lawson's taxi enters and crosses track
Just as Long freight enters missing his car by a hair --
Jack's taxi enters stops.

SCENE 308.. EXTERIOR OF R. R. CROSSING -- Close up of Jack

in Taxi -- impatiently waiting for train to go by CUT

(NOTE: INSERT THIS IN SCENE 307)

SCENE 309.. EXTERIOR OF R. R. CROSSING --Long Shot

As Scene opens tail end of freight goes by -- Jack's taxi
crosses track in mad pursuit -- Lawson's taxi out of sight.
Jack's turns corner - or cut in action as location permits--

SCENE 310.. INTERIOR OF DUGAN'S DEN -- Semi Long Shot

Missing stairs leading to street - policeman who enters
from street is discovered with Detective -- they have everyone
under arrest -- ~~some~~ some nursing broken heads others arms
from ~~xxx~~ pistol wounds, etc. As the officers order them out
and they start CUT

SCENE 311.. EXTERIOR OF R. R. STATION -- Long Shot

Train is discovered just pulling out as Lawson's taxi enters. He jumps out - rushes for train and gets aboard Just as he is going out of picture Jack's taxi enters. Jack jumps off - runs toward station -- the two drivers get out of their taxis and stand talking, wondering what it is all about. Jack comes back to them and asks question, His driver looks at watch. Jack, a little discouraged tells driver to take him to his hotel in a hurry as he gets in taxi and drives off

FADE OUT

WALK OFF BOARD TO REACH BOARD WHEN TRAIN TO GO HOW
LONG HE WILL HAVE TO WAIT..BECOMES IMPATIENT..AS TRAIN
IS MOVING TO FAST TO BOARD. CUT.

" 312--

EXT. NEAR CROSSING.MED.C.U.
TAXI..LAWSON GETS OUT PAYS DRIVER AND EXITS BETWEEN
BUILDINGS AS TAXI DRIVES OUT CUT.

" 313--

EXT. R.R.CROSSING.
JACK AND TAXI DISC. AS TRAIN PASSES JACK GETS ON
RUNNING BOARD AND TELLS DRIVER TO HURRY..LAWSON'S TAXI
HAS DISSAPPEARED AS TAXI RUSHES TOWARD B.G. FADE OUT.

TITLE

ONCE MORE ON FAMILAR GROUNDS.

TITLE: ONCE MORE ON FAMILIAR GROUND.

Scene 314-- FADE-IN LONG SHOT OF TRADING POST.
PEOPLE DISC. MOVING ABOUT -- INDIAN
SQUAWES, TRAPPERS, ETC. SNOWSHOES
AND SKIES ARE SEEN LEANING AGAINST
BUILDING. A SMALL HAND-SLED IS DISC.
NEAR ENTERANCE TO POST. AS SCENE
OPENS, LAWSON ENTERS AND RIDES TO POST
AND DISMOUNTS. CUT.

" 315-- EXT. TRADING POST.
MED. LONG SHOT. LAP ACTION OF PREVIOUS
SCENE. LAWSON TIES HORSE AND ENTERS.

" 316-- INT. TRADING POST.
MRS. GRANGER DISC. TALKING TO CLERK.
MILLY STANDS NEARBY ADMIRING THE PLACE. CUT.

" 317-- INT. TRADING POST.
CLOSE-UP OF MILLY LOOKING AROUND. CUT.

" 318-- INT. TRADING POST.
CLOSE-UP OF MRS. GRANGER AND CLERK. MRS.
GRANGER SPEAKS.

TITLE: "THE DRESS AND THINGS MRS. WATSON ORDERED,
THEN MOVED. LET ME HAVE THEM."

BACK TO SCENE: AS MRS. GRANGER FINISHES
TITLE, CLERK STARTS TO LOOK FOR IT. CUT.

Scene 319--

INT. TRADING POST.
CLOSE-UP OF MILLY. SHE HAS HEARD - BECOMES
A LITTLE SAD, AS SHE WISHES SHE COULD HAVE
SOMETHING LIKE THAT. BUT AS SHE LOOKS
TOWARD MRS. GRANGER, SHE SMILES. CUT.

" 320--

INT. TRADING POST.
LONG SHOT OF MILLY, SMILING AT MRS. GRANGER,
WHO HAS BUNDLE. AS THEY START OUT, LAWSON
ENTERS AND SPEAKS TO MRS. GRANGER. SHE
INTRODUCES HIM TO MILLY, THEN TURNS TO CLERK.
CUT.

" 321--

INT. TRADING POST.
CLOSE-UP OF LAWSON AND MILLY. AS HE HOLDS
HER HAND, SHE BECOMES FRIGHTENED. AS HE
LEANS CLOSE TO HER, CUT.

~~MRS. GRANGER~~

Scene 322--

INT. TRADING POST
CLOSE-UP LAWSON WHO LEERS AT MELLIE. CUT.

" 323--

INT. TRADING POST
CLOSE-UP OF MELLIE - HER EYES DILATE IN
HORROR, AS SHE SHRINKS, CUT.

" 324--

INT. TRADING POST
CLOSE-UP OF MILLY AND LAWSON. LAWSON
PUTS HAND UNDER MILLY'S CHIN, THEN GETTING
CLOSER, THEIR FACES NEARLY TOUCHING, HE
STARTS TO WHISPER. MILLY SCREAMS AND EXITS. CUT.

" 325--

INT. TRADING POST
MED. CLOSE-UP. LAWSON, MILLY AND MRS.
GRANGER DISC. AS MILLY SCREAMS AND RUSHES
TO MRS. GRANGER, WHO TURNS, PUTTING HER ARMS
AROUND HER. SHE GLARES AT LAWSON AS HE SMILES.
SHE TELLS HIM HER HUSBAND SHALL LEARN OF THIS
AFFAIR. THEN PUTTING ARM AROUND MILLY, SHE
STARTS TO EXIT. CUT.

" 326--

INT. TRADING POST.
LONG SHOT. AS MILLY AND MRS. GRANGER EXIT,
LAWSON CROSSES TO CLERK. CUT.

Scene 327--

EXT. TRADING POST.
MED. LONG SHOT. MRS. GRANGER AND MILLY
COME OUT - TAKE SLED AND EXIT TO REAR.

" 328--

EXT. RAILROAD STATION.
LONG SHOT OF TRAIN DISC. JUST PULLING OUT.
JACK COMES FROM BACK GROUND AND EXITS
PAST CAMERA.

" 329--

INT. TRADING POST.
MED. CLOSE-UP OF LAWSON AND CLERK. LAWSON
TAKES BUNDLE AND EXITS. CUT.

" 330--

INT. GRANGER'S LIVING ROOM.
LONG SHOT. MILLY AND MRS. GRANGER ENTER
WITH BUNDLE - MILLY STILL UP-SET, WHILE
MRS. GRANGER TELLS HER EVERYTHING WILL BE
ALL RIGHT, AND AS SHE TELLS MILLY TO HURRY
AND CHANGE SO AS TO SURPRISE HER HUSBAND
WHEN HE COMES, MILLY IMMEDIATELY FORGETS
ABOUT LAWSON AND JUMPS AROUND, PICKING UP
BUNDLE, SHE RUNS FOR BEDROOM, MRS. GRANGER
FOLLOWS, SMILING. CUT.

" 331--

EXT. TRADING POST.
MED. LONG SHOT OF LAWSON - HAS FIXED PACK -
MOUNTS HORSE AND EXITS, JUST AS GRANGER
COMES ON - SEES HIM AND ENTERS. CUT.

Scene 332--

EXT. OF WOODS NEAR BUILDING AT TRADING POST.
JACK COMES FROM BACK-GROUND AND EXITS PAST
CAMERA.

" 333--

EXT. NEAR TRADING POST.
FLASH OF LAWSON RIDING LEISURELY ALONG
TOWARD BACK-GROUND. CUT.

" 334--

INT. GRANGER'S LIVING ROOM.
GRANGER COMES ON - CALLS HIS WIFE, WHO
OPENS DOOR AND SAYS: "JUST A MINUTE",
THEN RETIRES AGAIN. GRANGER WONDERS
WHAT IS UP. AS HE PACES UP AND DOWN? CUT.

" 335--

EXT. TRADING POST.
MED. LONG SHOT. JACK ENTERS FROM BACK
OF CAMERA. LOOKING AROUND, HE ASKS MAN
TO GET HIS HORSE. AS MAN EXITS, JACK
ENTERS POST.

" 336--

INT. TRADING POST.
MED. CLOSE-UP. CLERK DISC. CHECKING UP
STOCK. LOOKS UP AS JACK ENTERS AND GREET
HIM. JACK ASKS IF ANYONE IS IN THE ROOM,
AS HE WANTS TO CHANGE HIS CLOTHES. FINDING
THERE ISN'T, HE STARTS TO EXIT, WHEN CLERK
CALLS HIM. AS JACK TURNS, THE CLERK SPEAKS.

TITLE:

"GRANGER IS AT HOME, IF YOU WANT HIM FOR
ANYTHING."

Back to Scene: AS CLERK FINISHES, JACK
THANKS HIM AND EXITS.

Scene 337--

INT. OF BACK ROOM OF T.P.
MED. CLOSE-UP. JACK ENTERS - OPENS TRUNK -
STARTS TO CHANGE. CUT.

" 338--

INT. GRANGER'S LIVING ROOM.
LONG SHOT. GRANGER DISC. BECOMING A LITTLE
IMPATIENT. AS HE TURNS AROUND TO PACE UP
AND DOWN, HIS WIFE CALLS MILLY - TAKING HER
HAND, LEADS HER INTO LIVING ROOM IN HER NEW
OUTFIT. AS GRANGER TURNS, HE SEES MILLY
AND STOPS WITH A START. CUT.

" 339--

INT. GRANGER'S LIVING ROOM.
MAT OUT THREE-QUARTER FIGURE OF MILLY, WHO
STANDS SMILING AT HIM. CUT.

" 340--

INT. GRANGER'S LIVING ROOM.
MED. LONG SHOT. GRANGER, MILLY AND HIS
WIFE. AS SCENE OPENS, MILLY IS STILL
SMILING - TURNS AROUND FOR HIS INSPECTION.
HE GOES TO HER, TAKING BOTH HER HANDS. HE
CONGRATULATES HER. MRS. GRANGER IS AS
PLEASED AS HER HUSBAND. AS HE SAYS: "I'LL
MAKE YOU PAY FOR THIS THE NEXT TIME HE COMES
IN" CUT.

" 341--

EXT. OF WOODEDSPOT.
LAWSON ARRIVES FROM BACK-GROUND AND EXITS
PAST CAMERA.

Scene 342--

INT. GRANGER'S LIVING ROOM.
MED. CLOSE-UP OF GRANGER, WIFE AND MILLY.
GRANGER PATS MILLY ON SHOULDER IN A
FATHERLY WAY, AND SPEAKING TO HIS WIFE SAYS:
"QUITE A DIFFERENCE FROM THE LITTLE GIRL
YOU FOUND FREEZING, EH, NAN?" HIS WIFE
NODS, WITH A SMILE. MILLY SPEAKS SADLY.
"SOME PEOPLE WOULDN'T HAVE BEEN THIS KIND
TO ME". AS SHE BOWS HER HEAD SADLY, MRS.
GRANGER THINKS, THEN STARTS TO TELL HER
HUSBAND ABOUT LAWSON. MILLY BECOMES
NERVOUS - TRIES TO STOP HER. GRANGER'S
EYES NARROW AS HE LISTENS. CUT.

" 343--

INT. OF BACK ROOM AT TRADING POST.
JACK DRESSED, STARTS TO LEAVE - THINKS -
THEN STARTS TOWARD GRANGER'S DOOR. CUT.

" 344--

INT. GRANGER'S LIVING ROOM.
MED. LONG SHOT. GRANGER, HIS WIFE AND
MILLY. AS HIS WIFE FINISHES STORY, GRANGER
SPEAKS: "LAWSON, EH? I'LL SOON SETTLE
WITH HIM". AS HE FINISHES SPEAKING, HE
MAKES A RUSH FOR THE DOOR. MILLY TRIES
TO STOP HIM, BUT MRS. GRANGER DETAINS HER.
CUT.

" 345--

INT. GRANGER'S LIVING ROOM. CLOSE-UP OF DOOR.
GRANGER ENTERS, OPENS THE DOOR, AND IN STEPS
JACK. GRANGER IS SURPRISED, BUT GLAD TO SEE
HIM. AS HE CROSSES, GRANGER SLAMS DOOR AND
FOLLOWS. CUT.

Scene 346--

INT. GRANGER'S LIVING ROOM. LONG SHOT.
JACK ENTERS AND SPEAKS TO MRS. GRANGER,
WHO, IN RETURN, INTRODUCES JACK. MILLY
IS SMILING AT HIM. MRS. GRANGER SPEAKS.

TITLE:

"MR. BOREIN, THIS IS MISS KINGSTON."

BACK TO SCENE: AS MRS. GRANGER FINISHES
TITLE, JACK BOWS TO MILLY, WHO ACKNOWLEDGES
WITH A SMILE. JACK WATCHES HER WITH A
PUZZLED EXPRESSION. CUT.

Scene 347--

INT. GRANGER'S LIVING ROOM.
CLOSE-UP OF JACK LOOKING AT MILLY. THERE
IS A STRANGE RESEMBLANCE TO SOMEONE HE
KNOWS. AS HE TRIES TO THINK, CUT.

" 348--

INT. GRANGER'S LIVING ROOM.
CLOSE-UP OF MILLY SMILING. AS SHE NOTICES
THAT HE DOESN'T RECOGNIZE HER, SHE BECOMES
VERY SAD, AND SLOWLY BOWS HER HEAD. CUT.

" 349--

INT. GRANGER'S LIVING ROOM.
CLOSE-UP OF JACK STILL RACKING HIS BRAIN.
LOOKING BACK TO HER, HE SHAKES HIS HEAD.
IT WOULD BE IMPOSSIBLE FOR THE CONNECTION
HE HAS MADE TO BE THE SAME PERSON. REMEMBER-
ING HIS MISSION, HE TURNS TO GRANGER. CUT.

Scene 350--

INT. GRANGER'S LIVING ROOM. MED. LONG-SHOT OF GROUP. JUST AS JACK TURNS TO GRANGER AND SPEAKS, HE TURNS TO THE LADIES WITH A "PARDON, PLEASE"; THEN TURNS BACK TO GRANGER, AND AS THEY TALK, CUT.

" 351--

INT. GRANGER'S LIVING ROOM. CLOSE-UP OF MRS. GRANGER AND MILLY, WHO IS ALMOST READY TO CRY - PUTS HER ARM AROUND MRS. GRANGER, TRYING HARD TO KEEP BACK THE TEARS. BUSINESS. CUT.

" 352--

INT. GRANGER'S LIVING ROOM. CLOSE-UP OF JACK AND GRANGER. HE QUIETLY ASKS GRANGER IF HE HAS SEEN A MAN BY THE NAME OF LAWSON. GRANGER EXCITEDLY SPEAKS.

TITLE:

"LAWSON? WHY, HE JUST BOUGHT RATIONS AND LEFT FOR A TRIP TO THE HILLS".

BACK TO SCENE: AS GRANGER FINISHES TITLE, HE POINTS. JACK BECOMES VERY EXCITED. ANXIOUS TO GET ON THE TRAIL AGAIN? HE THANKS GRANGER FOR HIS INFORMATION, AND TURNING TOWARD MRS. GRANGER AND MILLY, STARTS TO SPEAK. CUT.

Scene 353--

INT. GRANGER'S LIVING ROOM. LONG SHOT. LAP ACTION OF PREVIOUS SCENE. JACK TURNS, BIDS MRS. GRANGER AND MILLY GOOD-BYE, TURNING, SAYS: "SO LONG, BOB" AS HE PASSES GRANGER AND EXITS. GRANGER STANDS LOOKING AFTER HIM. MILLY STARTS AS IF TO FOLLOW JACK - STOPS NEAR GRANGER - LOOKS AFTER HIM, THEN TURNS TO MRS. GRANGER, PUTTING HER ARMS AROUND HER. GRANGER NOTICES THIS AND WONDERS WHAT IS UP, AS HIS WIFE TRIES TO CONSOLE HER. CUT.

Scene 354--

INT. TRADING POST.
CLOSE-UP OF DOOR. JACK COMES OUT, LOOKS
CAUTIOUSLY AROUND AND EXITS.

" 355--

INT. GRANGER'S LIVING ROOM.
MED. LONG SHOT--MILLY, GRANGER AND WIFE
IN SAME POSITION. GRANGER STARTS PACING
UP AND DOWN, AS MILLY LOOKS UP SADLY TO
HIS WIFE AND SMILES. MRS. GRANGER ASKS
WHAT IS THE MATTER, AND MILLY REPLIES
"NOTHING, ONLY I RECKON I SHOULD HAVE
STAYED AT HOME. POOR DAD IS PROBABLY
WORRIED TO DEATH ABOUT ME". MRS. GRANGER
TELLS HER THAT IT WILL DO HIM GOOD AND NOT
TO WORRY. CUT.

" 356--

EXT. TRADING POST.
MED. LONG SHOT. THE MAN JACK TALKED TO
IS DISC. HOLDING HIS HORSE. JACK COMES
OUT- THANKS HIM - MOUNTS AND RIDES OUT -
MAN WAVES AFTER HIM AND EXITS. CUT.

" 357--

EXT. OF WOODS.
LAWSON ENTERS FROM BACK OF CAMERA AND RIDES
TOWARD BACK-GROUND. CUT.

" 358--

EXT. WOODS.
JACK ENTERS FROM BACK OF CAMERA AND EXITS
TOWARD BACK-GROUND. CUT.

Scene 359--

EXT. TRADING POST.
MED. LONG SHOT. MEN DISC. TALKING, AS
MILLY'S FATHER ENTERS, DISMOUNTS AND
ENTERS POST CUT.

" 360--

EXT. OF WOODED SPOT.
LAWSON ENTERS FROM BACK-GROUND AND EXITS
PAST CAMERA.

" 361--

EXT. OF WOODED SPOT.
JACK ENTERS FROM BACK-GROUND AND EXITS
PAST CAMERA FOLLOWING TRAIL.

" 362--

INT. GRANGER'S LIVING ROOM.
LONG SHOT. GRANGER DISC. PACING UP AND
DOWN. HIS WIFE AND MILLY ARE IN THE SAME
POSITION. MRS. GRANGER IS TALKING TO MILLY,
WHEN SUDDENLY GRANGER HEARS A KNOCK. CALLING
"COME IN" THEY ALL GIVE A SLIGHT START AND
MILLY'S FATHER STEPS INTO THE ROOM. MILLY
PAUSES A SECOND AND RUSHES TO HER FATHER,
PUTTING HER ARMS AROUND HIS NECK. CUT.

" 363--

INT. GRANGER'S LIVING ROOM.
CLOSE-UP OF MILLY AND HER FATHER. MILLY
RUSHES TO HER FATHER, PUTTING ARMS AROUND
HIS NECK. TAKING HER ARMS DOWN, HE SIZES
HER UP FROM HEAD TO FOOT. SUDDENLY SPEAKS:
"WHERE DID YOU GET THAT OUTFIT?", BUT BEFORE
SHE CAN ANSWER, HE GOES INTO A RAGE, SAYING:
"TAKE IT OFF". AS SHE LOOKS AT HIM AMAZED,
CUT.

Scene 364--

INT. GRANGER'S LIVING ROOM.
LONG SHOT. AS KINGSTON REPEATS "TAKE IT OFF", MRS. GRANGER SPEAKS: "WHY, LET HER KEEP IT. WE GAVE IT TO HER. THE POOR CHILD HAD NOTHING ~~ANY~~ TO WEAR WHEN SHE ARRIVED ALMOST FROZEN TO DEATH". KINGSTON BREAKS IN ON HER: "TAKE IT OFF, I SAID", AND SPEAKS:

TITLE:

"I'LL BUY HER CLOTHES LIKE THAT WHEN I THINK SHE NEEDS THEM."

BACK TO SCENE. AS KINGSTON FINISHES TITLE, HE REPEATS, "TAKE THEM OFF IN A HURRY. I'LL WAIT OUTSIDE." AS HE FINISHES, HE TURNS AND EXITS. GRANGER, LOOKING AFTER HIM, TURNS AND TELLS HIS WIFE TO HELP HER, AS THE OLD MAN IS STUBBORN AND NO NEED TO ARGUE. AS HE FOLLOWS KINGSTON, MRS. GRANGER AND MILLY START TOWARD BEDROOM. CUT.

Scene 365--

EXT. OF WOODS.
LAWSON COMES FROM BACK-GROUND. AS HE NEARS CAMERA, JACK ENTERS IN BACK-GROUND. LAWSON TURNS - SEES JACK - STARTS OUT RAPIDLY, JACK FOLLOWING IN HOT PURSUIT. CUT.

Scene 366

INT. GRANGER'S LIVING ROOM.
MED. L. S. MILLY AND MRS. GRANGER DISC.
MILLY HAS CHANGED HER DRESS AND IS PUTTING ON
HER OLD FUR COAT. MRS. GRANGER STANDING, HOLD-
ING HER HAT, HELPING HER DRESS - HANDS HER HAT
AS THEY START OUT.

" 367

EXT. WOODS.
LAWSON COMES FROM B.G. CLOSELY FOLLOWED BY
JACK. LAWSON LOOKING BACK PANIC STRICKEN.
JACK RAPIDLY OVERTAKING HIM, RIDING MADLY.
THEY EXIT PAST CAMERA.

" 368

EXT. TRADING POST.
MED. L.S. PEOPLE DISC. WALKING ABOUT. MILLY
AND HER FATHER COME OUT FOLLOWED BY GRANGER
AND HIS WIFE. KINGSTON HELPS MILLY ON HORSE
AND WITH A COURT REPLY, EXITS LEADING HORSE.
MRS. GRANGER WAVES SADLY TO MILLY. AS THEY
STAND LOOKING AFTER THEM, CUT.

" 369

EXT. WOODS.
LAWSON AND JACK COME FROM B.G. AS THEY GET
MIDWAY TO F.G., JACK OVERTAKES LAWSON. AS
HE GOES OVER ON LAWSON'S NECK, THEY FALL FIGHT-
ING BETWEEN THE RUNNING HORSES NEAR F.G. AS
THEY STRUGGLE FOR SUPREMACY, CUT.

" 370

EXT. WOODS.
C.U. JACK AND LAWSON. LAP ACTION OF PREVIOUS
SCENE. AFTER A SHORT FIGHT, JACK SNAPS CUFFS
ON LAWSON, RELEAVING HIM OF HIS GUN. AS LAW-
SON GETS A GOOD LOOK AT JACK, HE GIVES A
START AND ASKS: "WHERE IN H--- DO YOU COME
FROM?" JACK SMILES AND ANSWERS: "THE SAME
PLACE WHERE YOU ARE GOING--THE HEADQUARTERS
OF THE ROYAL NORTHWEST MOUNTED." LAWSON
GIVES A START. JACK SAYS: "LET'S BE MOVING."
AS THEY EXIT, CUT.

Scene 371

EXT. WOODS.
L.S. LAWSON'S AND JACK'S HORSE DISC. LAP
ACTION OF PREVIOUS SCENE. JACK FORCES LAWSON
TO MOUNT, GETTING ON HIS OWN, THEY START OUT.
FADE OUT.

TITLE.

AFTER THE TRIAL, JACK PAYS HIS RESPECTS.

Scene 372

FADE IN LONG SHOT OF KINGSTON'S CABIN.
JACK ENTERS FROM BACK OF CAMERA. RIDES TO
DOOR AND DISMOUNTS. CUT.

" 373

EXT. KINGSTON'S CABIN.
C.U. JACK. LAP ACTION OF PREVIOUS SCENE,
AND CROSSING TO DOOR, KNOCKS.

" 374

INT. KINGSTON'S CABIN.
L.S. KINGSTON AND MILLY DISC., BOTH HEARING
KNOCK, LOOK UP, EXCHANGING GLANCES. KINGSTON
SAYS: "COME IN!"

" 375

EXT. KINGSTON'S CABIN.
C.U. JACK HEARING KINGSTON, ENTERS.

Scene 376

INT. KINGSTON'S CABIN.
L.S. MILLY AND HER FATHER DISC. LOOKING
TOWARD DOOR. MILLY RISES AND SMILES AS SHE
SEES JACK COMING, THEN SOBERS, REMEMBERING
HOW HE TREATED HER ON THEIR LAST MEETING.
JACK ENTERS, TAKING OFF CAP AND GLOVES - GOES
TO MILLY WARMLY. CUT.

" 377

INT. KINGSTON'S CABIN.
MED. C.U. OF TRIO. MILLY AGAIN SMILES AND
LOOKS DOWN AT HER CLOTHES, REALIZING IT WAS HER
GET UP THAT HAD DECEIVED HIM. LOOKING BACK TO
HIM, IS ABOUT TO SPEAK, WHEN JACK TURNS TO
KINGSTON, WHO HAS BEEN SIZING HIM UP COOLY.

" 378

INT. KINGSTON'S CABIN.
C.U. KINGSTON STILL LOOKING AT JACK, WATCHES
HIM CLOSELY. CUT.

" 379

INT. KINGSTON'S CABIN.
C.U. JACK LOOKING AT KINGSTON. REGISTERS
"HE IS RIGHT IN HIS OPINION" AND SPEAKS WITH
A SMILE.

TITLE.

"HOW DO YOU DO, MR. HALL!"

BACK TO SCENE. AS JACK STILL SMILING FINISHES
TITLE. CUT.

Scene 380

INT. KINGSTON'S CABIN.
MED.C.U. OF KINGSTON, JACK AND MILLY. AS SCENE
OPENS, KINGSTON MAKES A START AND RISES. MILLY
IS SURPRISED AND WATCHES HER FATHER WHO SPEAKS
FRANTICALLY: "HALL! WHY, THAT IS MY NAME. ALL
THESE YEARS I HAVE KEPT IT A SECRET FROM MILLY.
HOW--HOW DID YOU FIND OUT?" WITH EYES DILATING,
HE LOOKS AT JACK. MILLY LOOKS FROM ONE TO THE
OTHER IN AMAZEMENT. FINALLY JACK TURNS TOWARD
MILLY AND SPEAKS;

TITLE.

"I LEARNED EVERYTHING FROM HER MOTHER, WHO LOVES YOU DEARLY. THROUGH YOUR STUBBORNNESS, YOU HAVE RUINED THE HAPPINESS OF YOUR ENTIRE FAMILY!"

BACK TO SCENE. AS JACK FINISHES TITLE, MILLY LOOKS TOWARD HER FATHER, WHO TURNS AWAY IN BEWILDERMENT. MILLY LOOKS UP AT JACK AND ASKS: "IS THIS TRUE?" JACK NODS HIS HEAD "YES". KINGSTON SAYS: "I DON'T BELIEVE IT. HOW WOULD THIS MAN KNOW HER? HE HAS NEVER SEEN HER, I TELL YOU!" (THIS LATTER WITH ALMOST A SHRIEK) JACK, WITH HIS QUIET SMILE, TAKES A PHOTO FROM POCKET AND HANDS IT TO KINGSTON. KINGSTON LOOKS AT IT - GIVES A START AND SLOWLY SITS DEVOURING THE PICTURE. MILLY RUNS TO HER FATHER AND LOOKS OVER HIS SHOULDER. CUT.

Scene 381

INT. KINGSTON'S CABIN.
C.U. KINGSTON AND MILLY. KINGSTON STILL LOOKING AT PICTURE, LOOKS UP AND MURMURS: "MARY, MY WIFE". THE TEARS COME INTO HIS EYES, AS HE PICTURES HIS LITTLE FAMILY OF YEARS AGO, AND THE THOUGHT DAWNS ON HIM THAT MAYBE AFTER ALL IT HAD BEEN HIS FAULT, AND HE BECOMES REMORSEFUL AND MURMURS TO HIMSELF. MILLY HAS BEEN STUDYING THE OLD FASHIONED PICTURE; THEN LOOKING AT HER FATHER, ASKS: "IS THAT MY MOTHER?" AS HE NODS HIS HEAD, CUT.

" 382

INT. KINGSTON CABIN.
MED. C.U. OF TRIO. AS KINGSTON NODS HIS HEAD HE SPEAKS:

TITLE.

"IF I COULD ONLY BRING HER TO ME NOW, I WOULD TRY SO HARD TO ATONE!"

BACK TO SCENE: AS KINGSTON FINISHES TITLE, HE SHAKES HIS HEAD SADLY, THEN LOOKS INTO SPACE. MILLY LOOKS BACK AT PICTURE, JACK WATCHING THEM TURNS AWAY. CUT.

Scene 383

INT. KINGSTON'S CABIN.
C.U. JACK, AS HE TURNS AWAY REALIZING HOW THE
OLD MAN IS SUFFERING, HE STARTS TO THINK. CUT.

" 384

EXT. KINGSTON'S CABIN.
C.U. JACK'S HORSE WATCHING AND LONGING FOR
HIS MASTER. CUT.

" 385

INT. KINGSTON'S CABIN.
MED. C.U. KINGSTON, MILLY AND JACK. JACK
STILL THINKING, LOOKS TOWARD KINGSTON AND
MILLY WHO ARE IN SAME POSITION. THE OLD MAN
IS VERY DOWN-CAST WITH HIS HEAD BOWED - MILLY
IS STROKING HIS HAIR. JACK MAKES HIS DECISION
AND SLOWLY, BUT QUIETLY EXITS. CUT.

" 386

EXT. KINGSTON'S CABIN.
C.U. JACK COMES OUT, STARTS FOR HORSE. CUT.

" 387

EXT. KINGSTON'S CABIN.
L.S. JACK MOUNTS HORSE AND RIDES TOWARD CAMERAS.
CUT.

" 388

INT. KINGSTON'S CABIN.
MED. L.S. MILLY WHO HAS BEEN CONSOLING HER
FATHER HAS MISSED JACK. AS SHE LOOKS UP AND
FINDS HIM GONE, SHE RUNS TOWARD DOOR. CUT.

Scene 389

EXT. KINGSTON'S.
LONG SHOT. JACK RIDES TOWARD CAMERA - STOPS AND
LOOKS BACK AS MILLY COMES OUT AND WAVES. HE
WAVES BACK AND EXITS, AS MILLY REENTERS CABIN.

" 390

INT. KINGSTON'S CABIN.
MED. C.U. KINGSTON, WHOSE HEAD IS STILL BOWED.
MILLY ENTERS AND SITS ON ARM OF CHAIR. KINGSTON
LOOKS AT MILLY, PUTS AN ARM AROUND HER AND
AFFECTIONATELY PATS HER. SHE LAYS HER HEAD
AGAINST HIS AS HE AGAIN TAKES PHOTO AND LOOKS
AT IT. CUT.

" 391

C.U. FLASH OF OLD FASHIONED PICTURE OF KINGSTON
AND HIS WIFE AND TWO LITTLE GIRLS, A BLONDE
AND BRUNETTE.

" 392

INT. KINGSTON'S CABIN.
C.U. MILLY AND HER FATHER STILL LOOKING AT
PICTURE. MILLY POINTS AND ASKS: "IS THAT
ME?" AS HER FATHER SADLY NODS HIS HEAD, CUT.

" 393

EXT. WOODS.
JACK ENTERS FROM BACK OF CAMERA - STOPS AND LOOKS
BACK. CUT.

Scene 394

EXT. WOODS.
C.U. JACK STILL LOOKING. HE THINKS, THEN
LOOKS AT HORSE. AFTER A PAUSE, HE SPEAKS:

TITLE.

"PARTNER, WE'VE WORKED PRETTY HARD AND HAVE
SAVED A LITTLE MONEY, LET'S USE IT AND MAKE
THOSE FOLKS HAPPY!"

BACK TO SCENE: AS JACK FINISHES TITLE, HE
LOOKS BACK TOWARD CABIN, SMILES AND STARTS TO
RIDE OUT.

" 395

EXT. WOODS.
L. S. LAP ACTION OF PREVIOUS SCENE. AS JACK
RIDES TOWARD B.G., FADE OUT.

" 396

FADE IN EXT. R.R. STATION.
L.S. TRAIN HAS ARRIVED. JACK DISC. WITH
LAWSON, WHO IS HADCUFFED TO A MOUNTY. AS
PEOPLE ARE GETTING OFF, JACK AND OFFICER
WITH LAWSON START TOWARD END OF CAR. JUST
AS BLANCH AND HER MOTHER GET OFF, JACK SEES
AND RUNS TO THEM. CUT.

" 397

EXT. R.R. STATION.
MED. C.U. BLANCH AND HER MOTHER. AS PORTER
PLACES THEIR GRIPS ON GROUND, MRS. HALL TIPS
HIM. JUST AS JACK ENTERS AND GREETS THEM,
MRS. HALL SPEAKS:

TITLE.

"WE RECEIVED THE TICKETS AND ARRIVED AS QUICKLY
AS WE COULD!"

BACK TO SCENE: AS MRS. HALL FINISHES TITLE
AND STARTS TO THANK HIM FOR HIS KINDNESS.
BLANCH LOOKING OFF SCENE, SEES SOMEONE AND
SHRIEKS BEHIND JACK, SAYING: "LAWSON!"
AS HER MOTHER AND JACK LOOK OFF SCENE, MRS. HALL
GIVES A START. CUT.

Scene 398

EXT. R.R. STATION.
MED. L.S. OF BLANCH, JACK, MRS. HALL, MOUNTY
AND LAWSON. MRS. HALL STANDS PETRIFIED,
FINALLY SPEAKS:

TITLE:

"MURDOCK! WHY, THAT IS THE MAN I TOLD YOU
ABOUT!"

BACK TO SCENE: AS MRS. HALL FINISHES TITLE:
SHE LOOKS AT JACK. LAWSON SMILES CYNICALLY
AND BLANCH, CROSSING TO HER MOTHER, SAYS:
"AND HE IS THE MAN I TOLD YOU ABOUT". MRS. HALL
PLACES AN ARM AROUND BLANCH AND LOOKS AT JACK
AS HE SPEAKS:

TITLE:

"HE HAS JUST BEEN CONVICTED OF MURDER AND IS
ON HIS WAY TO CALGARY."

BACK TO SCENE: AS JACK FINISHES TITLE THEY
ALL LOOK AT LAWSON, WHO SAYS: "THE GENTLEMAN
IS RIGHT. I WILL TAKE THIS OPPORTUNITY OF
SAYING GOOD-BYE." AS HE BOWS VERY LOW, BLANCH
AND HER MOTHER TURN AWAY FROM HIM. HE LAUGHS
AS THE MOUNTY LEADS HIM ABOARD. JACK PICKS UP
THE LADIES' GRIPS. HE TELLS THEM A SLEIGH IS
NEARBY AND THEY ALL START OUT. OUT.

Scene 399

EXT. R.R. STATION.
L.S. LAP ACTION OF PREVIOUS SCENE. AS THEY
START OUT OF SCENE, TRAIN PULLS OUT. FADE OUT.

" 400

FADE IN EXT. WOODS.
SLEIGH WITH DRIVER, BLANCH AND HER MOTHER, COMES
FROM BACK GROUND, AND AS IT NEARS CAMERA, JACK
WHO IS ON HORSE BACK, MOTIONS FOR DRIVER TO STOP.
AS IT STOPS ON FOREGROUND, JACK DISMOUNTS, TIES
HORSE AND ASSISTS LADIES OUT. TAKING MRS. HALL'S
TRAVELLING BAG FROM HER, LEADS THEM OUT OF SCENE
TOWARD KINGSTON'S CABIN LEAVING SLEIGH ON SCENE.
OUT.

Scene 401

EXT. KINGSTON'S CABIN.
MED. L.S. JACK, BLANCH AND HER MOTHER COME ON.
LOOK THE HUMBLE LITTLE CABIN OVER. JACK
CAUTIOUSLY OPENS DOOR AND LOOKS IN. CUT.

" 402.

INT. KINGSTON'S CABIN.
L.S. KINGSTON DISC. BACK TO CAMERA LOOKING AT
PICTURE JACK GAVE HIM. MILLY DISC. PLAYING
WITH KITTEN OR READING. CUT.

" 403.

EXT. KINGSTON'S CABIN.
MED. L.S. JACK STILL LOOKING, MOTIONS FOR
LADIES TO ENTER. THEY GOE IN QUIETLY, FOLLOWED
BY JACK.

" 404.

INT. KINGSTON'S CABIN.
L.S. MILLY AND HER FATHER DISC. IN SAME
POSITION. BLANCH AND HER MOTHER ENTER FOLLOWED
BY JACK. THEY STAND LOOKING AT KINGSTON AND
MILLY. MRS. HALL SHAKES HER HEAD SADLY AT
THE PICTURE BEFORE THEM. FINALLY MILLY LOOKING
UP SEES THEM, GIVES A START AND CALLS "DADDY".
KINGSTON LOOKS UP AT HIS DAUGHTER. SEEING HER
GAZE, TURNS AND LOOKS INTO THE FACE OF HIS
WIFE. CUT.

" 405.-

INT. KINGSTON'S CABIN.
C.U. KINGSTON WHO CAN HARDLY BELIEVE HIS EYES.
HIS SOUL CRIES OUT TO HER AND WITHIN OUT-
STRETCHED ARMS HE CRIES OUT TO HER: "MARY!" CUT.

Scene 406

INT. KINGSTON'S CABIN.
L.S. AS KINGSTON CALLS, MRS. HALL RUSHES TO HIM. HE MEETS HER HALF WAY. AS THEY RUSH INTO EACH OTHER'S ARMS, JACK AND BLANCH MOVE INTO ROOM A LITTLE MORE. CUT.

" 407

INT. KINGSTON'S CABIN.
G.U. OF KINGSTON AND WIFE. THEY ARE BOTH CRYING. AFTER THEIR EMBRACE, THEY LOOK INTO EACH OTHERS EYES AND THEY SMILE THRU THEIR TEARS. KINGSTON MURMURS "MARY" AND HIS WIFE "MY ROBERT", AND AS THEY EMBRACE ONCE MORE, CUT.

" 408

INT. KINGSTON'S CABIN.
C.U. OF JACK WHO IS WATCHING THEM. HE SMILES AS HE IS HAPPY IN THE CONSOLATION OF BRINGING THEM TOGETHER. CUT.

" 409

INT. KINGSTON'S CABIN.
MED. L.S. AS SCENE OPENS KINGSTON AND HIS WIFE LOOK AROUND. SHE GOES TO MILLY AND HE TO BLANCH. AFTER THEY EMBRACE THEIR DAUGHTERS, THEY LEAD THEM TOGETHER. THE GIRLS PUT THEIR ARMS AROUND EACH OTHER AND START TALKING. FINALLY KINGSTON AND HIS WIFE WALK AWAY AND SIT. THE TWO GIRLS STAND TALKING. BLANCH REMOVES HER COAT AND PLACES IT ON CHAIR. MILLY EYES HER FROM HEAD TO FOOT. CUT.

Scene 410

INT. KINGSTON'S CABIN.
C.U. MILLY AND BLANCH. MILLY WATCHES BLANCH
VERY TIMIDLY, WHICH BLANCH NOTICES. KNOWING,
MILLY FEELS ASHAMED OF HER CLOTHES, STARTS TO
TALK ABOUT HER TRIP. CUT.

" 411

INT. KINGSTON'S CABIN.
C.U. OF JACK. HE LOOKS AT THE TWO GIRLS. . CUT.

" 412

INT. KINGSTON'S CABIN.
C.U. MILLY AND BLANCH. BLANCH STILL TALKING,
MILLY WATCHING HER VERY TIMIDLY. BLANCH PLAYS
WITH HER HAIR AND TELLS HER SHE HAS SOME CLOTHES
SHE WILL GIVE HER. MILLY BRIGHTENS AND SMILES
AT HER SISTER. CUT.

" 413

INT. KINGSTON'S CABIN.
C.U. OF JACK. HE LOOKS FROM THE GIRLS TO THEIR
PARENTS. CUT.

" 414

INT. KINGSTON'S CABIN.
C.U. KINGSTON AND WIFE. THEY ARE VERY HAPPY.
AS THEIR HEADS REST TOGETHER, CUT.

" 415

INT. KINGSTON'S CABIN.
C.U. OF JACK STILL LOOKING AT KINGSTON AND
HIS WIFE, HE SMILES, AND LOOKING FROM ONE
COUPLE TO THE OTHER, THINKS AND DECIDES TO
LEAVE THEM BY THEMSELVES, AND QUIETLY STEALS
OUT.

Scene 416

INT. KINGSTON'S CABIN.

L. S. EVERYONE IN SAME POSITION. JACK
SNEAKS QUIETLY OUT ON SCENE. CUT.

" 417

EXT. KINGSTON'S CABIN.

MED. C.U. JACK COMES OUT AND EXITS QUIETLY
TOWARD HIS HORSE.

" 418

INT. KINGSTON'S CABIN.

MED. C.U. OF KINGSTON AND WIFE. THEIR HEADS
REST AGAINST EACH OTHERS. AS THEIR HANDS
SLOWLY MOVE TOGETHER AND CLASP, THEY SMILE. CUT.

" 419

EXT. WOODS.

MED. L.S. SLEIGH AND DRIVER DISC. AS JACK ENTERS,
HE MOUNTS HORSE, WAVES TO DRIVER AND RIDES BACK
IN SAME DIRECTION HE ENTERED. CUT.

" 420

INT. KINGSTON'S CABIN.

MED. L.S. THE OLD COUPLE IN SAME POSITION.
MILLY AND BLANCH TALKING. FINALLY BLANCH TURNS
AROUND LOOKING FOR JACK. FINDING HIM GONE, THEY
EXCHANGE GLANCES. BLANCHE ASKS "WHERE DID MR.
BORNIN GO?" MILLY SHAKES HER HEAD. THEY BOTH
CROSS TO WINDOW AND STAND LOOKING OUT WITH ARMS
AROUND EACH OTHER. AS THEY SEE HIM, CUT.

Scene 421

EXT. WOODED SPOT NEAR HILL.
L.S. JACK SEEN IN BACK GROUND RIDING UP HILL.
CUT.

" 422

EXT. WINDOW.
C.U. BLANCH AND MILLY. THEY BOTH LOOK SAD.
BLANCH LOOKS STRAIGHT AHEAD WHILE MILLY BOWS
HER HEAD. CUT.

" 423

EXT. HILL TOP.
JACK RIDES IN FROM BACK OF CAMERA AND LOOKS
BACK.

" 424

INT. KINGSTON'S CABIN.
L.S. THE GIRLS ARE IN SAME POSITION AT WINDOW.
AS THE OLD COUPLE BREAK INTO A LAUGH, MILLY
CROSSES TO CENTER OF ROOM AND STANDS CREST
FALLEN WHILE BLANCH HOLDS HER POSITION AT
WINDOW. CUT.

" 425

EXT. HILL TOP.
MED. CUV. JACK STILL LOOKING BACK, TURNS AND
SPEAKS TO HIS HORSE.

TITLE:

"WELL, PARDNER, I WONDER WHAT OUR NEXT JOB WILL
BE."

BACK TO SCENE: AS JACK FINISHES TITLE, HE PATS
HIS HORSE AFFECTIONABLY, TAKES LAST LOOKS TOWARD
CABIN AND STARTS OUT OF SCENE.

Scene 426

EXT. HILL TOP.
LSS. OF SUNSET. LAP ACTION OF PREVIOUS SCENE.
JACK ENTERS FROM BACK OF CAMERA AND RIDES
TOWARDS BACK SILHOUETTED AGAINST THE CRIMSON
SUNSET. FADE OUT.
THE END.

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